

NEWS: OLYMPUS LAUNCHES OM-D STYLE
STYLUS 1 PREMIUM COMPACT CAMERA

Saturday 16 November 2013

amateur

Photographer



www.amateurphotographer.co.uk

CANON

Canon's flagship compact:
Can the legend of G continue?

POWERSHOT

G16



HANDS-ON PREVIEW

PAGE 10

PANASONIC LUMIX GM1

Smallest four thirds camera ever:
Fully functional, yet half the size



READER PROFILE

PAGE 37

STREET PORTRAITS

AP reader reveals secrets behind
his amazing people pictures



PHOTO ESSAY

PAGE 25

MAKE A PHOTO STORY

How to use your camera to
tell a unique story in pictures

D7100



I AM A THRILL-SEEKER



'Best DSLR we've tested' - Which? (Which?, Sept 2013)

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At the heart of the image



Contents

Amateur Photographer For everyone who loves photography

I HAVE been around long enough to remember the launch of the Canon PowerShot G1; announced on the first of my birthdays this century. It was a surprising camera in that it took on a great deal of SLR-like controls and squished them into a compact camera body. It had a hotshoe for the EX range of SLR flash units, a top-plate exposure mode dial, and it took the same BP-511 battery cell as the digital EOS models of the time, notably the D30. It was a true DSLR user's companion, and it stood supreme in the compact market.

Although there have been misses as well as hits through the generations that have brought us to the G16, the PowerShot G range has maintained

that air of being a serious second body. More pixels have been added to that initial 3 million, zooms have become more extensive and the camera's raw files became compatible with the EOS users' software. And all the time, Canon remained untouchable.

But things have changed. Other brands have matched the features, build and compatibility, and they have grown APS-C sensors and faster lenses while Canon may seem to be resting on its laurels. Is the new G series up to date? Only sales will tell.



Damien Demolder
Editor

NEWS, VIEWS & REVIEWS

5 NEWS

Film 'comeback' triggers London darkroom plan; Kodak wins \$76m in patent battle; Olympus unveils DSLR-style compact camera; Adobe now admits that '38m' accounts were hacked; Nissin launches sub-£150 flashgun

12 REVIEW

The latest books, exhibitions and websites

90 THE FINAL FRAME

Following his friend Eli's revelation, Ogden Chesnutt wonders what it means to be a professional photographer

TECHNIQUE



16 PHOTO INSIGHT

© ANDREW SANDERSON
Andrew Sanderson reveals how to 'find' a photograph, even when it seems that the odds are against us

21 RETOUCHER'S GUIDE

Martin Evening explains how to apply a split-tone-type effect to an image that has been converted to black & white

TESTS & TECHNICAL

10 PANASONIC LUMIX DMC-GM1

It's really small – in fact, it's tiny – but just how has Panasonic managed to cram a micro four thirds sensor inside the Lumix DMC-GM1? Richard Sibley gets his hands on a pre-production model

P45

Canon PowerShot G16 – the latest in an illustrious line



43 TESTBENCH

Gomite TiltPod Mobile 4/4S and BallPod camera support

45 CANON POWERSHOT G16

With a 12.1-million-pixel, back-illuminated sensor, Wi-Fi functionality and a new Digic 6 processor, does the Canon PowerShot G16 offer enough to rival other premium compact cameras? Callum McInerney-Riley finds out

57 MANFROTTO 190XPRO3

One of the most popular tripods among enthusiast photographers has just had a redesign. Richard Sibley looks at the changes on the new Manfrotto 190

60 ASK AP

Our experts answer your questions

63 ICONS OF PHOTOGRAPHY

Ivor Matanle traces the history of the Norita 66 – a 6x6cm SLR from the 1970s that could use either 120 or 220 film

YOUR WORDS & PICTURES

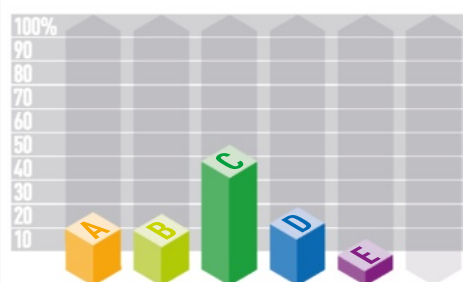
14 LETTERS

AP readers speak out on the week's issues

THE AP READERS' POLL

IN AP 26 OCTOBER WE ASKED...

Do you photograph man-made environments as much as those of nature?



YOU ANSWERED...

A Yes, I prefer cities to landscapes	17%
B I like urban photography, but don't shoot enough	16%
C I like both equally	44%
D Towns and cities are nothing compared to the natural world	19%
E Landscapes are boring	4%

THIS WEEK WE ASK... Has Canon let the PowerShot G series get out of date?

VOTE ONLINE www.amateurphotographer.co.uk

15 BACKCHAT

AP reader John Gibbey has discovered what is missing from digital photography – the aroma of film!

30 READER SPOTLIGHT

Another selection of superb reader images

53 APPRAISAL

Chris Gatum examines your images and offers words of wisdom and constructive advice

FEATURES



25 A STORY WITHOUT WORDS

Ilya Pitalev reveals how his humorous documentation of the 2013 North Korean celebrations came about, and how he has been influenced by 'Soviet-style' photography

37 THE PEOPLE OF SOHO

AP reader and street photographer Peter Zelewski explains how he began his project of photographing people in London's Soho and the best ways to take great photos of strangers. He talks to Debbi Allen

HOW TO HAVE YOUR PICTURES PUBLISHED IN READER SPOTLIGHT Send in a selection of up to ten images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit www.amateurphotographer.co.uk/spotlight for details. We cannot publish images without the necessary technical details. Each RGB image should be a minimum of 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.

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'Retro' trend sparks move • Film 'new' for digital generation

FILM 'COMEBACK' TRIGGERS LONDON DARKROOM PLAN

A 'GROWING trend' for film-based photography is behind plans to open a new London darkroom to the public, say organisers.

The new darkroom – located at Kensington and Chelsea College and initially only open to students – comes as film photography 'makes a comeback', according to college bosses.

'The photography department has a view to making it bookable to the public in future, although they don't have a date for when that will happen,' said a college spokesperson.

The move comes amid what the college describes as a growing trend towards more film-based photography, allowing a 'more organic approach with slightly less predictable results'.

In a statement, the college says the worldwide surge has been boosted by 'huge growth' in the use of film-based Lomo cameras.

'For a younger generation who have only known digital photography, analogue photography is now "new" technology.

'While digital photography dominates the commercial and news-gathering end of photography, much fine-art and advertising photography is using film to create a different look.'

Bruce Tanner, the college's head of photography, added: 'I designed this facility to make sure that we had a solid future for analogue photography in London.

'It has been designed from the ground up, with many years of experience in designing and working in darkrooms – you



Fine-art and advertising photographers use film to 'create a different look'

will enjoy being in it.'

The college plans to use the darkroom as a base for new courses.

Tanner continued: 'Watching your first darkroom print appear in the developer under the dim red light is a moment you will never forget. Despite working mainly digitally, that magic has never left me.'

The college points out that it is possible

for digital photographers to have their images converted to film, to enable them to benefit from the production of high-quality, silver-based prints without the need to own a film camera.

The darkroom is located at Kensington & Chelsea College, Carlyle Building, Hortensia Road, London SW10 0QS.

For details visit www.kcc.ac.uk.

SNAP SHOTS

● As we went to press, Nikon unveiled a retro-styled full-frame DSLR, designed to be compatible with vintage F-mount lenses dating back to 1959. The Nikon Df was described as a 'fusion of photography past and present' – the 'f' denoting fusion and the 'D' denoting the camera's DSLR status. For more, see next week's *News*.

● An amateur photographer won a competition the first time he had ever entered any photo contest since taking up photography nearly 50 years ago. Retired paper mill worker Alan Findlay, 74, came top in a competition organised by the Glen Tanar Estate on Royal Deeside. His 'atmospheric' photo of the Water of Tanar in Scotland earned Alan, from Peterculter near Aberdeen, the top prize of a four-hour lesson from a professional photographer.



Do you have a story?

Contact Chris Cheesman
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amateurphotographer@ipcmedia.com

KODAK WINS \$76M IN PATENT BATTLE

EASTMAN Kodak has won almost \$76 million from Ricoh Co Ltd following a patent dispute.

The legal fight partly centred on 'back royalties' Kodak said it was owed when Ricoh bought Pentax two years

ago, reported the *Rochester Democrat and Chronicle*.

An Eastman Kodak spokesman told AP: 'Kodak is gratified that both the judge and jury have validated our contract claim.

'These decisions certainly also

demonstrate the value of the technology that Kodak created.'

Ricoh agreed to the payout ahead of the start of a trial last month, where the jury reportedly ruled in Kodak's favour.

When contacted by *Amateur Photographer*, Ricoh Imaging UK said it could not comment on any decision taken at corporate level.

AP
THIS
WEEK
IN...

1950

"A.P." Competitions

THE enforced suspension of A.P. caused by the recent dispute in the printing trade came just when we were about to remind readers that our two chief annual competitions, those for lantern slides and for overseas readers, would of course be held again this year. The former, which is divided into seven classes that, between them, cover practically every conceivable subject, is open equally to makers of miniature or standard slides, and separate awards are made in each class. The prize-winners in this competition, it will be recalled, form the nucleus of the Prize Slide collections that we send on loan to photographic societies, so we hope that entries will be as numerous, and the quality as high, as in past years. In the Overseas competition there are no limitations of subject, and entry is open to all amateurs of British nationality, or living in British territory, provided only that their place of residence is outside Europe. The arrange-

AP's archived issues mysteriously jump from 4 October to 22 November, with nothing in between. The 22 November issue offers some explanation, under the header 'AP' Competitions. 'The enforced suspension of AP caused by the recent dispute in the printing trade came just when we were about to remind readers that our two chief annual competitions, those for lantern slides and for overseas readers would, of course, be held again this year.' Entry to the Overseas section was limited to amateurs of British nationality, or those living in British territory, provided that their place of residence was outside Europe.

'Finally, we have once again arranged with the proprietors of Bertrum Mills Circus to offer prizes for the best photographs taken during a performance at Olympia this year... those who want seats that are good photographically are advised to reserve their seats quickly.'

CLUBNEWS

Club news from around the country

GLOUCESTER CAMERA CLUB

Gloucester Camera Club, which recently staged its annual awards ceremony, is hosting an event entitled 'My photography', featuring a selection of colour and monochrome images from Europe and the USA by David Yates. Members meet at the Elmscroft Community Centre, Gloucester GL2 0SS. Visit gloucestercameraclub.org.uk.



Stylus 1 based on Olympus OM-D looks

OLYMPUS UNVEILS DSLR-STYLE COMPACT

OLYMPUS has unveiled the Stylus 1 as a camera combining DSLR shooting style with a portable design.

Marketed as a 'premium compact', the Stylus 1 features a 12-million-pixel, 1/1.7in CMOS imaging sensor.

Its 'constant' f/2.8 lens is designed to

deliver the 35mm viewing-angle equivalent of a 28-300mm zoom.

The Wi-Fi-equipped model incorporates a 1.44-million-dot EVF borrowed from the OM-D E-M5, and a tiltable touchscreen. The black-bodied Stylus 1 is due in shops from late November, priced £549.99.

FILM ADDICT WINS \$10K DIGITAL COMP

AN AMATEUR who became hooked on film-based photography while analysing military devices has won \$10,000 in a contest for smartphone photographers.

Tony Cork from the United States triumphed over 18,000 entries in a competition that sought images summing up the summer.

It was organised by Scoopshot, a service for buying and selling images captured using smartphones.

Tony said he captured the winning photo, which shows his son and granddaughter playing in the sea, using a Samsung Galaxy Note II smartphone and the Scoopshot app.

'When I entered the competition, I didn't think my photo would be a winner, but I thought it was pretty cool and people should see it,' said Tony, a self-confessed 'mobile photography convert'.

Photographer Yuri Arcurs, who judged the contest, said: 'Tony's photo stood out from all the others as a brilliantly saved moment in time.'

'It captures the spirit of on-time, on-the-spot imagery, and shows the immense potential mobile photography can provide.'

Tony said his passion for photography began when he was involved in capturing



close-up shots of failed electronic devices used by the military.

Yuri Arcurs added: 'Shots like these are highly suitable for the press or even brand promotion, when there is a need for authentic and realistic content.'

'With such images being possible from mobile devices we are seeing the birth of a new era.'

SNAP SHOTS

● A man accused of taking indecent photos of children at a bus station in Shrewsbury, Shropshire, more than a year ago, has been charged with alleged offences dating back to 2007. The 39-year-old faces 12 charges, three of which relate to alleged incidents that took place between 22 July 2007 and 13 August 2012. The man is alleged to have 'outraged public decency by indecently taking covert photographs in a public place', said West Mercia Police in a statement.

● Canon has launched a winter cashback campaign offering customers £50 on purchases of an EOS 700D DSLR, for example. The promotion, which runs until 26 January 2014, also applies to certain lenses and flash units, including £40 cashback on a 60mm EF-S f/2.8 Macro USM lens. For details, visit www.canon.co.uk/wintercashback.

Hacking 13x more widespread than feared

ADOBE NOW ADMITS '38M' ACCOUNTS HACKED



ADOBE has released a statement confirming that around 38 million accounts have been hacked, 13 times more than previously made public.

The number of hacked accounts worldwide equates to the population of

California, where Adobe is based.

Earlier this month, Adobe said that the attack affected 2.9 million Adobe customers.

However, Adobe still refuses to say how many UK-based users have been hit, telling *Amateur Photographer*: 'We have no detailed, country-specific figures.'

In the statement, Adobe added that, so far, there is no indication that affected accounts have been subjected to 'unauthorised activity'.

However, it confirmed that the attackers accessed Adobe IDs and encrypted passwords for around 38 million active users.

Adobe says it has reset these passwords.



A rare Leica 1 Luxus is set to fetch over £½m

GOLD-PLATED LEICA TO MAKE A MINT

THE UPCOMING sale of a Leica camera co-designed by Apple's Jonathan Ive has sparked a media frenzy. But, before that takes place next month, a gold-plated Leica 1 Luxus – said to be one of just 95 ever made and dating from around 1930 – is set to fetch up to £570,000 at auction.

The Luxus camera comes with a 50mm f/3.5 Elmar lens, 'faux lizard-skin body covering' and gold-plated fittings. It will go on sale in Hong Kong on 22 November.

The auction will take place a day before a one-off Leica digital rangefinder camera, co-designed by Apple's senior vice-president of Design Jonathan Ive, goes on sale as part of a project first announced over a year ago.

It will be auctioned at the (RED) Auction, by Sotheby's in New York, to raise money for an organisation that



A new Leica, born from a tie-up with Apple, is also up for auction this month

helps fight diseases such as AIDS.

More than 500 models of the full-frame Leica digital rangefinder camera (pictured above) were made, involving the manufacture of almost 1,000 prototype parts over the 85 days it took to create.

The camera was designed with help from Australian Marc Newson, who created the look of the Pentax K-01.



NISSIN LAUNCHES SUB-£150 FLASH

NISSIN has unwrapped a new DSLR flashgun to succeed the Di622 Mark II – 'but at a better price point'.

Powered by four AA batteries – and priced at £145.50 – the Nissin Di600 features a guide number of 44m @ ISO 100, a claimed flash recycling time of 5secs and is designed to cover a focal-length range of 24-105mm.

The flash, which comes in Canon, Nikon and Sony fits, is built to swivel 90° to the left and upwards – for bouncing flash off the ceiling – and 180° to the right.

'This is a great entry-level flashgun,' claimed Paul Kench, managing director of UK distributor Kenro. 'Plus, if you've ever fancied using multiple flash, the Di600 could be a perfect second unit to use for creative lighting or just as a back-up flash.'

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GET AP WITHOUT LEAVING THE HOUSE!



Send us your festive photographs

YOUR CHANCE TO BE AP'S CHRISTMAS COVER STAR

AP IS looking for a photograph taken by an AP reader to feature on the cover of this year's Christmas Special (AP 21–28 December).

We want a picture that typifies the season, so it could be a snowy landscape, the northern lights, winter wildlife – in fact, anything that you think best illustrates the festive season.

It could be an image you already have on file or maybe you want to spend time thinking about an idea and then go out to shoot it.

Try to avoid the usual Christmas clichés, though, as

we're looking for something stunning and eye-catching.

If your image is chosen to appear on the cover, you will receive a payment of £200, plus a Camlink CMP1 Monopod and a Kata DR 467i Digital Rucksack together worth over £100 (UK and EU entrants only).

Images should be uploaded to the 'Christmas cover competition' gallery by Saturday 30 November 2013.

For the full terms and conditions of entry, along with details of image requirements, visit the Competitions section of the AP website at www.amateurphotographer.co.uk.

LANDSCAPE CONTEST TO COVER USA PHOTOS

THE LANDSCAPE

Photographer of the Year competition is set to expand to cover images captured in the US in a separate event organised by photographer Charlie Waite.

The USA Landscape Photographer of the Year

is open to photographers worldwide, with the overall winner bagging \$5,000.

Entries for the contest must have been captured in the US within the past five years.

The categories are Classic View, Urban Landscape, My USA, Black & White, and Landscape on the Move.

The closing date is 16 February 2014 and winners will be announced in April 2014. An exhibition of winning shots will go on display in the US and in Europe in April.

For more details and to upload images visit www.usalandscapephotographeroftheyear.com.

● The moment a photographer is rescued by swimmers while trying to take pictures of the stormy weather at the end of October was broadcast to the nation live on Sky News. A video clip, posted on YouTube, shows two photographers being caught out by advancing waves on Brighton beach on 28 October. One quickly makes it back to land, but the other, who is believed to be a freelance photographer, requires assistance from local swimmers. It is unclear whether his camera gear survived. Visit www.youtube.com/watch?v=J513Gnzckk.

● Ricoh has announced a limited-edition version of its GR camera, which includes a 'glossy, wood-grain-finish' grip. The GR Limited Edition has been produced in a limited run of 5,000 units and is due to go on sale from mid-November. The UK is expected to receive 250 units. An engraved 'GR' is featured on the lens ring. The £699.99 kit includes a leather case and lens hood.

In next week's AP

On sale Tuesday 19 November

HANDS-ON PREVIEW



FIRST LOOK

Read our initial impressions of not one but two new releases – **Fujifilm's X-E2**, a CSC that's been given 60 improvements over its predecessor, and the **Sony Cyber-shot DSC-RX10** bridge camera whose spec promises very much



GIFT IDEAS

THE AP CHRISTMAS GIFT GUIDE 2013

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The best coffee-table tomes

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Curious, fun and affordable



Sony Alpha Centres of Excellence



Richard Sibley speaks to **Gary Sale**, manager of the London Camera Exchange in Manchester

'SIX months ago we moved into our new store, and one of the first things I wanted to do was to really promote that we are a Sony Centre of Excellence,' says Gary Sale, manager of LCE Manchester. 'Part of being a Centre of Excellence means that we receive fantastic support from Sony, including regular training on the cameras so that we can make sure customers get the right model for their needs.'

'Sony is a prominent brand in the photo industry and it is really pushing boundaries with its innovative camera concepts and designs. In the last few weeks we have found that alongside the more conventional Cyber-shot DSC-HX50 compact camera, with its 30x zoom lens, the new QX lens-style cameras have proved to be very popular, particularly the Cyber-shot DSC-QX10. And, of course, the NEX-5R, Alpha 58 and Alpha 65 continue to be among our best sellers.'

Moving to the new store has allowed Gary and his team to start having dedicated Sony in-store training and demonstration days. Customers are invited along to try out the very latest Sony cameras, with a member of the Sony training team on hand to answer any questions about the products. The next event is on Saturday 23 November. For more details, visit www.lcegroup.co.uk/events or contact the Manchester store.



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TCR Sony Centre London

Technical editor Richard Sibley with the new GM1



The GM1 has a micro four thirds sensor

AP hands-on Panasonic Lumix DMC-GM1

It's really small – in fact, it's tiny – but just how has **Panasonic** managed to cram a micro four thirds sensor into the **Lumix DMC-GM1**?

Richard Sibley gets his hands on a pre-production model



The GM1 fits comfortably in the palm of the hand

WHEN you hold the Panasonic Lumix DMC-GM1 in the palm of your hand, you realise what a remarkable feat of electronic engineering it really is. To all intents and purposes, the new micro four thirds system camera is a Panasonic Lumix DMC-GX7 in a lighter and much smaller body. In fact, the body is so tiny that Panasonic has boasted that in width and height it is around the same size as a playing card.

This makes the camera

about the same size as the Sony Cyber-shot DSC-RX100, but with the option to change the lens sitting in front of the 16-million-pixel, micro four thirds-sized Live MOS sensor.

The pocketable GM1 is designed for those who like to carry a high-quality camera around every day, with Panasonic identifying its target market as 20-to-44-year-old city dwellers with full-time jobs, who like to keep up-to-date with current technology and trends. Panasonic's profiling sees these users as wanting a camera to photograph their travels, family, friends and events – basically, it is as much a lifestyle accessory as it is a camera. However, the camera is a long way from being just a gimmick or gadget, and it offers much for the enthusiast and professional photographer.

FEATURES

The GM1 has a 16-million-pixel sensor with no anti-aliasing filter, and a maximum sensitivity of ISO 25,600. The processor is the same as that found in the GX7, which helps the camera drive and focus the lens with a 240fps refresh rate. This affords the GM1 an extremely fast AF acquisition speed of just 0.06secs, although obviously only when shooting with certain compatible lenses under certain lighting conditions. Still, this is a very impressive speed.

At a shooting rate of 4fps it is possible to use continuous AF tracking, and in single-shot mode the shooting rate can be increased to 5fps. Even more impressive is the maximum shutter speed of 1/16,000sec, which is achieved via a virtual electronic shutter. Slower speeds use an electronic shutter to start the exposure, but end it with a traditional mechanical shutter.



Buttons and dials have been kept to a minimum on the GM1

The electronic shutter is also used in silent mode, which switches off all the camera's 'beeps'. A new type of shutter has been used to make this possible, but more on this in *Build and handling*.

Despite its size, the GM1 has a 3in, 1.036-million-dot touchscreen, with focus peaking to aid manual focus. The screen can also be used for the clear retouch mode that allows small imperfections to be removed from images by touching them on the camera's screen, much like using the Healing Brush in Photoshop. Wi-Fi connectivity is built into the camera, allowing image viewing and remote shooting from a smartphone or tablet via the Panasonic app for Android or iOS. However, Near Field Communication (NFC) hasn't been included, as it simply couldn't be fitted in to the small body of the camera.

The specification of the GM1 is impressive, given its size and £629 price. The AF appears to be as fast in the GM1 as it is in the GX7, and the rear screen is bright and clear. Overall, there is little not to like, although I have no doubt there will be a few who bemoan the lack of a hotshoe for the use of a flash or even an electronic viewfinder. Given the target market for the GM1, I doubt these two features will be widely missed.

BUILD AND HANDLING

By far the biggest selling point of the GM1 will be the size of its body. The engineers at Panasonic have worked hard to make the body as small as possible, but without compromising on any of the features or functionality that we have come to expect from the micro four thirds G-series cameras.

The body is made from magnesium alloy, so it is as strong as it is stylish. The

'The pocketable GM1 is designed for those who like to carry a high-quality camera around every day'

AT A GLANCE

- 16-million-pixel, micro four thirds Live MOS sensor
- Ultra compact and lightweight (98.5x54.9x30.4mm) and weighing 204g
- Max shutter speed 1/16,000sec
- Price £629 with 12-32mm f/3.5-5.6 kit lens

components around the sensor have been reduced by 30%, while the frame around the sensor is 40% smaller. Even more impressive is the fact that the shutter unit has been reduced by 80%. This reduction has been achieved by replacing the conventional mechanical shutter with a single sprung shutter activated by a small stepping motor. This is why the first 'shutter curtain' is now electronic, before the exposure is ended with the mechanical shutter.

The main circuit board is also 30% smaller, and rather than being the entire width of the camera it forms a 'U' shape around the lens mount and sensor, making full use of the area inside the camera body. It is extremely impressive how few compromises have been made.

The button layout is simple and straightforward. Given the size of the

camera and screen, it is perhaps no surprise that there are few direct control or function buttons on the body, but there are enough to allow the quick change of settings, particularly when combining these with the touchscreen. I did find that the shutter button was a little small, but it is still usable. As a replacement, I would consider adding a ProDot stick-on shutter button from Custom SLR (www.customslr.com/products/prodot) to make it a little more tactile. The rear buttons are all of a reasonable size, and it feels a lot like using a compact camera. Those wanting a little more purchase on the camera, which can be a little awkward to hold at some angles, will no doubt benefit from the optional handgrip accessory that is attached via the tripod screw mount.

LENSES

Accompanying the new GM1 is the Lumix Vario 12-32mm f/3.5-5.6 Asph kit lens. This is the equivalent of a 24-64mm lens on a full-frame camera, and it has a collapsing design to make it as small as possible when not in use. It is the ideal everyday lens for the camera, although a Leica DG Summilux 15mm f/1.7 Asph wideangle is planned for release, along with an unspecified 35-100mm lens. These optics are designed to be smaller than the standard micro four thirds lenses, although they will be compatible with all micro four thirds cameras. All existing lenses can be used with the GM1.

FIRST IMPRESSIONS

There have been a number of exciting camera releases recently, and the Panasonic Lumix DMC-GM1 continues that trend. With much of the recent hype concentrating on the Sony Alpha 7 models, the GM1 is an interesting proposition. It may not have a full-frame sensor or an EVF, but it is less than half the price of the Sony cameras and is substantially smaller. There are few high-quality cameras that a photographer can keep on their person at all times, and the GM1 is a welcome addition to the list.

The Panasonic Lumix DMC-GM1 is due to arrive in the UK from the middle to end of November, price £629 with 12-32mm f/3.5-5.6 kit lens. **AP**



Here the GM1 (right) sits next to the Panasonic Lumix DMC-LX5

APReview

The latest photography books, exhibitions and websites. By Jon Stapley



BOOK

American Colour 1962-1965

By Tony Ray-Jones. Edited by Liz Jobey. Mack, £20, hardback, 80 pages, ISBN 978-1-907-94655-4

IF YOU'RE familiar with Tony Ray-Jones, it's probably because of his black & white work. The Only In England exhibition currently showing at the Science Museum's Media Space celebrates his most famous works from the 1960s, photographing Britain and British life. Before that, however, he embarked on some colour work in the US, which has been brought back to life by Liz Jobey in this small, rough but beautiful book. How fascinating it is to see a nascent talent finding its feet like this – Ray-Jones's flexible, mercurial style of street photography suits the vibrancy of places like New York. Every frame feels spontaneous. Even the more sedate images have energy to them.



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EXHIBITION

Edward Burtynsky: Water

Until 23 November. Flowers Gallery, 21 Cork Street, London W1S 3LZ. Tel: 0207 439 7766. Website: www.flowersgallery.com. Open Mon-Sat 10am-6pm. Admission free

LIFEGIVER, landshaper, destructor – water can be all these things and more. Even as we have learned to harness and control it, natural water still shapes where we place our settlements, how we prosper. Many places have not enough. Some, especially in recent years, have too much. Edward Burtynsky might have set himself an ambitious task in exploring humanity's relationship with water, but he has risen to the challenge admirably.

Whether gouging through landscapes or held in check by man-made dams, water is the single theme that ties together his globetrotting photographs. Often it's marked by its absence, in drought-struck areas or dry riverbeds. An excursion to the BP oil spill of 2010 also examines our effect on the bodies of water that surround us. It's a big job, but executed with proficiency, versatility and class.



© EDWARD BURTYNSKY



BOOK

Veins

By Anders Petersen and Jacob Aue Sobol. Dewi Lewis, £28, hardback, 160 pages, ISBN 978-1-90789-345-2

ANDERS Petersen and Jacob Aue Sobol are two photographers whose work might at first glance look strikingly similar, being all harsh high-contrast black & white, but on review reveal themselves to be distinct artists in their own respective ways. Petersen provides us with a distorted sense of intimacy. He captures sharp moments in people's lives, some personal, some erotic, some seemingly unimportant. The situations he finds himself in imply closeness between subjects and photographer, but he offers no clues as to who he photographs or why. He has an eye for the bizarre, the uncanny and even the disturbing, but there's always a perverse beauty to it.

Putting Gerry Badger's introduction in the middle of the book rather than the beginning is a clever editorial twist that allows him to bridge the gap between the two bodies of work while simultaneously providing a barrier between them. Sobol, a Magnum contributor, is a paradox in relation to Petersen – visually his contrast is more extreme, his visuals more harsh, and yet his subjects betray softer emotions. It's a heady mixture.



© JACOB AUE SOBOLO/MAGNUM PHOTOS



© ANDERS PETERSEN

CONDENSED READING

A round-up of the latest photography books on the market



● **THE DESIGN AGLOW POSING GUIDE FOR FAMILY PORTRAIT PHOTOGRAPHY** by Lena Hyde, £14.99

The term 'family' is used in this guide to mean the standard nuclear configuration of two parents and 2.4 children under the age of about ten. There are, for instance, no tips on how to coax a surly teen into providing a natural smile or how best to arrange a single-parent household. Other than its somewhat narrow focus, Lena Hyde's guide has some decent tips.

● **SOME THINGS YOU SHOULD HAVE TOLD ME** by Harvey Bengt

Harvey Bengt apparently once said he photographs 'the urban social landscape', and this description gives you a general sense of his photography without really capturing any of the flavour. His images sometimes contain people, sometimes don't. He may capture a view of a high-rise block of flats or exclusively capture a discarded bike lock. It's almost impossible to find a thread running through the collection, and this is what may make it compelling for some readers and frustrating for others.

● **THE RELUCTANT FATHER** by Phillip Toledano, £12.99

Phillip Toledano captures the experience of fatherhood with candour in this short but sweet photographic memoir of the first year of his daughter's life. The transformation he makes over the course of the book, from objective documenter to enamoured father, is joyous to behold. In few words and fewer pictures, Phillip Toledano says more about the transformative power of fatherhood than a dozen softly lit family portraits.



WEBSITE



timelightbox.tumblr.com

THE PHOTO editors of *Time* magazine jointly present LightBox, a blog that examines contemporary photography and photojournalism in that inimitable *Time* style. This Tumblr is a great resource for keeping up with the best in photojournalism, with daily picture updates that show the most compelling images from what's going on around the world. LightBox on the *Time* website frequently updates with interviews, essays and other writings on contemporary photojournalism. Regular features include profiles of notable 'wire photographers' (that is, photojournalists, people sending their images through the news 'wires'), and people who have photographed the events that have shaped the world over the past few years will always have something interesting to say. Worth following.



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Letters

Share your views and opinions with fellow AP readers every week

LETTER OF THE WEEK

Wins a 20-roll pack of 36-exposure Fujifilm Superia ISO 200 35mm film or a Fujifilm 8GB media card*



FUJIFILM



FIREWORKS INSPIRATION

I enjoyed reading Andrew James's article on how to shoot fireworks (AP 26 October). I had a go at the same location that was featured in the lovely shots of Smeatons Tower at Plymouth Hoe in Devon. Above is one of my images (including the tower) of this wonderful location.

Colin Sargent, Devon



Write to...

'Letters' at the usual AP address (see page 3) fax to 020 3148 8130 or email to amateur photographer @ipcmedia.com

*Please indicate whether you would like to receive Fujifilm film or a memory card (please state type preferred) and include your full postal address

Earn £50 Backchat

Send your thoughts or views (about 500 words) to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication

SWEEP AWAY WITH DIGITAL

I was reassured to read your news report in AP 7 September that photography enthusiasts put resolution at the top of their priority lists when buying a digital camera. As a film user, I have never been happy with the performance of digital cameras in this respect, and can understand the concern of potential digital customers.

All discreet sampling of continuous systems is subject to error, and digital sensors are no exception. There is a fundamental limit to their resolution set by the 'Nyquist criterion', as readers of AP's excellent technical articles will know. This requires two pixels to define one line pair (black+white on a test chart); the limited definition available for any finer details is subject to artefacts and false colour, as clearly seen in AP camera tests. Low-pass anti-aliasing filters will minimise these, but only by introducing further loss of detail below the cut-off (see Professor Newman's articles in AP 10 March and 9 June 2012) – and then there is further loss of detail from demosaicing and noise suppression.

Now most films will resolve 100 line pairs/mm (lp/mm) on a high-contrast test chart – Fujifilm claims 160 for Fujichrome Velvia 100F – so assuming the above two pixels per line pair, a 36x24mm full-frame sensor will need at least 34.6 million pixels (36x2x100) x (24x2x100) to match the resolution limit of film. This is significantly above the current MP 'norm' and carries the penalty of large file size together with additional noise and possible reduced dynamic range from the smaller pixel size needed.

I have no problem with the convenience and creative possibilities of digital photography, but I do think that film has been short-changed by the media, commercial pressure, and even by digital-only photo clubs and societies. We in turn have been carried away by the tide of new technology. With either print or projected images, film and digital are quite different in character and performance, and there really is a place for both.

Geoff Roe, Cheshire

KNOWING YOUR CAMERA

I am surprised at Terry Armstrong's *Backchat* article in AP 26 October, complaining about the lack of sensor-cleaning systems on DSLRs.

As far as I know, all interchangeable-lens cameras have had sensor-cleaning systems similar to the one in the Olympus E-500 for quite a few years now. Certainly Mr Armstrong's Nikon D5200 has one, although it can be turned off in the menu. The Nikon D800 also has one. My Canon DSLR and two Panasonic CSC bodies that I currently own have automatic sensor cleaning. In fact, sensor-cleaning systems have become so routine that they are no longer mentioned in camera specifications.

I haven't personally seen any sensor dust on any of my images for years now, although I am quite careful about changing lenses, especially in dusty conditions. I always try to

What The Duck



<http://www.whattheduck.net/>



SONY'S STRANGE CHOICE?

At last, Sony is using the 36-million-pixel sensor in its own camera, the Alpha 7R (News, AP 2 November). But why, I wonder, in an E-mount body, so that all its full-frame lenses require an adapter (not available for a while, reading between the lines...)

The statement from Sony, that it is continuing with Alpha-mount cameras, is reassuring but odd. A sensor like this one needs a pro-level body, and even if releasing

a CSC version is good marketing, surely the Alpha mount should come first.

So I'm still waiting for the camera that will tempt me to upgrade – ideally, what I think of as an Alpha 9000 (pentaprism, good battery life, traditional), even though I suspect it will be what you might call an Alpha 999, with electronic viewfinder and generally resembling a Alpha 99 SLT rather than my beloved Alpha 900 DSLR. **John Duder, West Midlands**

We agree, John, it would be great to see Sony bring out another professional-level body, but the demand for CSCs and enthusiast-level cameras will always outstrip the demand for pro. There are simply more of us who want or need the Alpha 7R. Fingers crossed this isn't the only release from Sony in the coming months! – Debbi Allen, deputy editor

use a blower to blow dust off the rear of the lens I am putting on, I change lenses very rapidly, and I then use the blower to clean the back of the lens that I have just removed.

Perhaps Mr Armstrong still shoots speedway in dust storms, perhaps he likes taking shots of the sky at f/22, or perhaps he hasn't read his D5200 manual.

Chris Ryan, Somerset

You're quite right, Chris, the D5200 does have a sensor-cleaning function. It can sometimes take a while to discover everything that can be done on our feature-packed DSLRs, though – Debbi Allen, deputy editor

FAULTY FUJIFILM LENS

I bought my Fujifilm X100 two years ago. A short time after purchase I noticed that, intermittently, some of my images were washed out – obviously incorrectly exposed. As the problem wasn't too frequent, I used Photoshop to correct the images.

Recently, the problem has been getting worse so I Googled it and found that the 'sticky aperture' was a well-known and documented problem with this camera. I returned the camera to the Fujifilm service centre in Bedford and they sent me a repair estimate for £94.21. I contested this price, as I believed they should repair the camera free of charge – it was their fault, after all. I emailed them several times, but didn't receive any replies. I eventually phoned the

centre and was told that they would replace the faulty lens free of charge, but the bill was for 'labour'. I contested this but was told that it was Fuji policy and that if I wanted the camera repaired I would have to pay.

I consider this a shocking way to treat customers and have asked for the camera to be returned to me unrepaid. Have other readers been treated in a similar manner by Fuji?

Ted McArdle, via email

We monitor the level of returns and repairs for all our cameras in order to ensure we pick up on any issues and resolve them as quickly as possible. However, despite the amount of discussion on the web, the number of reported faults as described by Mr McArdle compared to the number of X100 cameras sold is still extremely small. We will continue to monitor the situation and take action if the volume of faults grows to a significant level.

We try to be as flexible as possible with regard to the warranty period on our cameras and it can often be extended by a few weeks or even months. As Mr McArdle's camera was significantly older than this, we did not feel that a free-of-charge repair was appropriate. However, we thought that offering the part free of charge and asking Mr McArdle to pay only for the labour was a reasonable compromise – Ben Barker, customer service manager, Fujifilm UK

BACK CHAT

AP reader John Gilbey considers what is missing in the modern world of photography – the smells

IT TOOK me a long time to work out what was missing. I knew that digital photography was going to be different – everyone said so. You had to change your workflow, get used to a new way of thinking about exposure, forgetting – to a large extent – the idea of getting it right first time in the camera. No, it was something even more fundamental.

It was only when I went back to film for a short project that I noticed. When I dug the Nikon F5 out of its cosy resting place, it looked for all the world like the Nikon pro DSLRs that replaced it. Not surprising, since the body of the top D-series Nikons is still basically the same chassis. I fed it some new batteries and blatted off a few filmless frames and still felt I was safely in the digital world – liquid crystal displays and all.

Then I hooked a carton of monochrome film out of the cupboard and tore it open. As the foil wrapper split, the aroma of film photography drifted up my nose and a whole series of almost-forgotten events, people and places came flooding back. I've since realised that the scent of bromide paper, the real fibre-based stuff, does the same thing for me, and the tension-building pungency of D-76 or Microphen developer never fails to set my heart racing – associated as it is with tension and suppressed excitement. Would the images be in focus? Would they be well exposed or there at all? You never knew until the moment was over for ever – it was a time when we lived life on the edge.

Smell is perhaps the most evocative of senses. Ask any poet if you don't believe me; they'll reel out a whole string of stuff where a whiff of perfume or a tang of citrus sets the romantic mind reeling off into times past. Well, heck, it works with photography too. And you don't have to be a card-carrying member of the Romantic movement to appreciate it.

That edgy, chemical, technical smell has its roots way back in the Victorian era – although my connection with it doesn't go back quite that far – and represents a path of improvement and refinement through generations of chemists and photographers. A path that brought it to a peak of performance and popularity from which it is easing itself gently from mainstream to niche product. I hope we don't lose the characteristic smell of silver photography completely; I'd regret a time when the only trace of the smell was to be found soaked into the crisped pages of old technical books that have spent their lifetime of work in the darkroom.

Digital photography seems to be fighting hard to build the same sensory heritage. The use of classic alloy and leather designs in premium products seems to be targeted at just this association of non-visual senses: the reliable chill of the metal surface, the tactile animal warmth of the leather, apt to bring more and better feedback to the senses of the user. It's a good attempt at instant history, but it just doesn't smell right yet.

PHOTO INSIGHT

BRINGING
YOU ESSENTIAL
EXPERT ADVICE
EVERY WEEK

Andrew Sanderson reveals how to 'find' a photo, even when it seems the odds are against us



ANDREW SANDERSON

A renowned photographer, tutor, author and Ilford Master Printer, Andrew Sanderson offers practical tips on working with film and traditional darkroom techniques

SOMETIMES when we go out as photographers looking for a certain kind of shot, fate conspires against us. When we want sunshine, we get clouds. When we need clear views, we get fog. When we are looking for wilderness, we get tourists. Often, our planned shoot turns into an exercise in anger management. I know this because it has happened to me many times. Yet this kind of situation doesn't have to be interpreted as stress, but rather an opportunity for another kind of photograph.

The shot here was taken in a wonderful area of woodland about ten miles from where I live. Even though it's a place I used to visit a lot, I never found out the name of it. As the trees are so full of character, though, we used to tell the children it was called Fairy Woods. On this occasion I was on my own, and it would have been mid-October when it was taken. I'd had an idea that I'd like to do some autumnal shots of orange foliage, using a deep-orange filter. The idea was that this would render the orange leaves as light as if they had been photographed on infrared. At the time I took this, the only infrared film I could buy was Kodak High Speed Infrared film in 35mm and it was extremely grainy. I thought that it would be nice to try to emulate the tonality of the film, but shoot it on a larger format to get a much smoother grain structure.

The way I saw it in my head was that the landscape would have fine grain, crisp detail and smooth tonality throughout. It would be sharp from front to back with detail everywhere, so I took out my Mamiya RB67 with tripod, meter and my infrared film, and set off. It was mid-afternoon before I got on my way, and by the time I got to the woods the light was already fading. It was definitely not as good as when I had left home, and to spoil things a bit more there was a stiff wind. This area of woodland is on top of a hill and it gets quite breezy sometimes, as it was on this October afternoon. The trees had not all turned yet and the only bit that looked fully autumnal was this tree. I set up the camera and metered. The light in the wood was even lower than when I'd got out of the car, and with an orange filter and full depth of field the exposure was working out at about 10secs. This wasn't what I'd had in mind. There was no way I could get the shot as I had planned, and I was annoyed that the conditions had conspired against me.

I decided to give it a shot anyway to see how the tonality looked, planning to come



back when more trees had turned more autumnal in hue and the weather was more favourable for my desired shot. As I recall, I only took around four or five photographs that day. When I had the processed negative in the enlarger, I did a test print and found that the dull day had given me a dull image. Looking at it and remembering how I'd seen the orange foliage moving around, and how

it had stood out for me, I thought I'd lighten these parts and make them stand out on the print. I had to make an elaborate mask using a sheet of glass with areas painted out, which I held over the print for part of the exposure. It was worth the effort, though, as the resulting print that you see here was a big improvement. The print isn't an exact reproduction of the lighting conditions on the



If you would like to read more about paper negatives, Andrew's book **Paper Negative Photography** is available from www.blurb.com, price £15



© ANDREW SANDERSON

‘No matter what you plan to shoot when you go out, be prepared to be flexible’

day, but it is an accurate representation of how I experienced it.

So, no matter what you plan to shoot when you go out, be prepared to be flexible – whether that flexibility comes from the way you shoot, the composition or the techniques you use to edit your photo afterwards. By changing and adapting, you will undoubtedly create a better photo

than if you stick rigidly to what you want to capture, without taking into account those elements you cannot control. If you really want to create an image, you may need to visit the same location more than once and wait until the conditions are perfect. However, as any landscape photographer will tell you, when you finally take that shot it will be worth every sacrificed second. **AP**

**Andrew Sanderson
was talking to
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SPLIT TONING



MARTIN EVENING

Martin Evening is a London-based advertising photographer and noted expert in both photography and digital imaging. As a successful photographer, Martin is well known in London for his fashion and beauty work, for which he has won several awards. In 2008, he was inducted into the NAPP Photoshop Hall of Fame.

Martin has worked with the Adobe Photoshop and Adobe Lightroom engineering teams over many years and is one of the founding members of Pixel Genius, a software design company producing automated production and creative plug-ins for Photoshop.

His recent books include *The Adobe Photoshop Lightroom 4 Book*, *Adobe Photoshop CS6 for Photographers*, as well as the *Adobe Photoshop for Photographers: The Ultimate Workshop* series, which he co-wrote with Jeff Schewe.



Martin Evening's Retoucher's Guide

Martin Evening explains how to apply a split-tone-type effect to an image that has been converted to black & white

THE TERM 'split toning' comes from a traditional black & white darkroom process, where through the use of chemicals you can colour-tone the shadows and highlights separately. It was a messy, not to say smelly process! The digital version is a lot simpler and a lot more versatile. It means you can reproduce almost any kind of chemical toning effect. Lightroom users will easily find various Lightroom Develop module presets available for download that can be used to apply custom effects.

The Balance slider in the Split Toning panel allows you to fine-tune a split-tone effect by offsetting the effect between the Shadows and Highlights settings.

What is also interesting is that even when the Hue and Saturation sliders are set the same for both the Highlights and Shadows, adjusting the Balance slider can still have a noticeable effect on the appearance of an image. The following steps were carried out in Lightroom, but the Split Toning panel

controls described here are exactly the same as those found in Camera Raw.





1 This shows the original image, which was shot in raw mode and processed in Lightroom to achieve an optimum tone and colour appearance.



2 I converted this colour image to black & white using the 'V' keyboard shortcut. Looking in the HSL/Color/B&W panel, you can see how this applied an auto black & white adjustment, creating a black & white mix based on the current white balance setting.



3 It is then possible to fine-tune the black & white conversion. The easiest way to do this is to activate the Targeted Adjustment Tool, and click and drag on the areas that need to be modified. Dragging upwards will make the selected colours in that area lighter, while dragging down will make them darker.



4 As I mentioned in Step 2, the auto black & white settings are linked to the white balance. If you adjust the white balance and click Auto, you will end up with a different black & white mix. In this case, I adjusted the Black and White sliders first and then adjusted the white balance to achieve a modified effect.



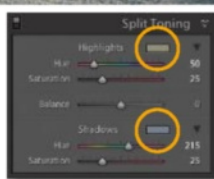
5 Once I was happy with the look of the black & white mix, I went to the Split Toning panel and adjusted the sliders to add a split-toning colour to the photograph. Here I applied a warm sepia-type effect.



6 To help gauge the colour selection when dragging the Hue sliders for the Highlights and Shadows, if you hold down the Alt key as you drag, this amplifies the saturation to temporarily show what the selected colour hue would look like if set to +100.



7 You can now see what the split-toning effect looks like after adjusting the Hue and Saturation sliders for the Highlights and Shadows. Here, I created a subtle blue tone for the shadows and a warm yellow tone for the highlights.



8 In this next step I adjusted the Balance slider. This can be used to adjust the offset setting between the Highlights and the Shadows. As you drag left or right, you can give more weight to the Shadows or Highlights slider values.



9 Step 8 shows the finished result for this particular step-by-step, but you can also use the Split Toning panel to apply special effects to colour images. In this example, I pressed 'V' to return the image to Colour mode again and increased the Saturation slider settings to +75.



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A story without words

Ilya Pitalev reveals how his humorous documentation of the 2012 North Korean celebrations came about, and how he has been influenced by 'Soviet-style' photography

STARTING a photo essay can be a daunting task. How do you come up with an idea that is original, engaging and achievable? And why would you want to do this rather than shooting single frames anyway? Ilya Pitalev has achieved recognition for his 'Personality and Society. Reality vs Illusions' photo essay, taken during a visit to North Korea in 2012, when the country was celebrating the 100th anniversary of state founder Kim Il-Sung's birth.

As part of these celebrations, photographers and journalists from around

the world were invited to attend the events hosted by the usually shut-off country. As a photographer for RIA Novosti, a Russian and international news agency, Ilya visited North Korea and decided this would be his next essay theme. However, to make a photo essay stand out, you need to be different – and that's where Ilya's humour-filled compositions hit the mark. One man yawning in a crowd of hundreds, guns alongside balloons – his scenes are varied, but each has a lighter and more personality filled feel than any image we're used to seeing of the Korean state.

'North Korea is considered to be a totalitarian country,' says Ilya. 'But its people, like everybody in the world, can be happy, miserable, funny or concerned.'

A STORY TO TELL

It was this desire to show the people of North Korea as individuals that drove Ilya to try to find his images with a difference – something that he admits wasn't always easy. 'I can't say that I was hunting for funny situations,' Ilya says. 'There was not much choice for journalists in Pyongyang, as we all went to the same locations by special buses and all had equal positions. We were accompanied everywhere by an interpreter and a guide, and were discouraged from taking photos through the bus window or of certain events. People in the streets seemed to be scared to get into the picture. If a local passer-by sees

Ilya's faultless timing has injected a sense of humour into his composition





ILYA'S TOP TIPS FOR PHOTO ESSAYS

**Look for images
with a difference**

- 1** Find a topic that you are passionate about and that you can follow. Don't pick something you can't access on a regular basis or for a prolonged period.
- 2** Find the emotion in the image – try to connect with your subject and show your audience who or what it is and why they should care.
- 3** Know your equipment and understand how your settings affect your images to ensure you get the best photos you can.
- 4** Some people believe that it is good to have a theme, colour or element that ties each photograph to the next.
- 5** Look at good examples from other photographers who excel at photo essays, even in different genres, and see what you can learn.

Above: The juxtaposition of the subject here is key, and Ilya has again managed to find a fresh angle

Below: Ilya says he and fellow photographers were escorted everywhere and only allowed to photograph certain things



the camera, he or she immediately shows their back to you. But children were like they are everywhere in the world – smiling and curious.'

So what Ilya did was to 'step away from the mere reflection of events' and attempt to photograph individuals within a crowd, rather than simply the crowd itself. Much of this focus comes from his own upbringing in the old Soviet Union. 'North Korea in the present, with empty shops and big billboards with slogans, reminds me of my early years,' Ilya says. 'In a way, it is not a mysterious world to me, and this allows me to look at it with a certain humour.'

As a news agency photographer, Ilya

started his photo essay trying to capture shots that were newsworthy. That means his images have to be accurate and reflect 'the essence of the news'. Admitting, then, that this did not set out strictly as a photo





Above: North Korean soldiers stand next to civilians at the centennial celebrations

essay, but rather developed into one, Ilya says that once he had recognised what he was capturing, that allowed him a little bit more flexibility than he is used to as a news photographer.

'This straightforward approach makes a news photographer a slave to the news itself, and this is the reality of the news world,' Ilya explains. 'At the same time, a magazine photographer creating an art project can afford to listen to his feelings. The mixture of these two approaches is exactly what I wanted to find. And by some form of luck, I did. I started to understand that in every situation, one should be ready to see something unusual. Tune in and wait for that unexpected moment.'

For Ilya, his photo essay was about answering his own questions about North Korea and its people: 'I wanted to say that people in North Korea exist in their own separate world, which is difficult to understand from outside the country. This is a society that lives with faith in communism and its leaders. The shops are empty and people suffer. They cannot imagine that the world outside might be different. How do they live? Can they be happy? What does life mean to them? These are the questions I kept asking myself. I still do not have definite answers, and hope to go there again to clarify my uncertainty.'

Above right: As all the photojournalists invited into North Korea went to the same places, Ilya had to ensure his images stood out



For Ilya, the North Korean story isn't over yet. He has, in fact, already returned since his 2012 expedition, although admittedly for 'a very short trip' – this time as the country celebrated another anniversary, the 60th anniversary of the Korean War ending.

'I hope I did capture a couple of nice pictures to add to this series,' says Ilya, 'and I still intend to go on with this story the next time I return to the country.'

SOVIET STYLINGS

Born and raised in the Soviet Union, Ilya is somewhat used to the hardships and perceptions faced by the people of North Korea. 'I cannot think of these people as ideological rivals or outcasts,' he says. 'I like it when someone defends his or her convictions and beliefs. I'm not ready to be in line with them, but I can respect their platform and I'm eager





to investigate it deeper.'

It is, in fact, his upbringing in the Soviet Union that Ilya thanks for helping him develop his own photographic style. At school, he says they were encouraged to study the best examples of Soviet photography – and there is plenty of them. 'More than 80 Soviet photographers have won the World Press Photo,' he explains.

Ilya knows a little something about winning awards, as this series has led him to be crowned the World Photography Organisation's (WPO) Current Affairs champion in 2013.

Describing Soviet photography as 'very classical and rejecting all deviations, but very emotional and strong with its humanistic approach', Ilya thinks of his own work as 'stereotypical rather than unique' within this sphere. 'Nowadays, the Soviet school is fading away and very few Russians win international photo contests,' he says. 'Vladimir Vyatkin, who sticks to his style,

is, I believe, a rare exception to this. Young Russian photographers mostly copy the Western example, rather than study the Soviet heritage within photography.'

PERSONAL PROJECTS

Although Ilya has a passion for film photography, he admits that working in news means that the speed of digital is more convenient. 'My agency mostly uses Nikon cameras,' he says. 'Personally, I like fixed-focal-length lenses. I like the Nikon 24mm f/1.4 and Sigma 35mm f/1.4 lenses. I try not to go shorter than 24mm. My work for the news agency gives very limited time for processing an image and there is no time for film photography. However, I do sometimes use a Bessa R4M film camera, mostly for my personal and family pictures. Not long ago, I stopped using colour negative film, as I now prefer digital colour due to its better quality. Black & white film still holds its place in my heart, though.'

As well as his agency work using Nikon

Above: Although many of Ilya's images contain elements of humour, many stand alone as reportage shots too

models, Ilya also favours his Fujifilm X100S compact camera, as it is a 'very good small camera with an optical viewfinder and perfect image quality'.

While working for his news agency, Ilya knows that he might not get another chance to take a photo essay 'on the job', but is hopeful there will be more opportunities for him to find another project elsewhere. 'I work for the news agency, where I must think of accurate and speedy news coverage,' Ilya says. 'It does not have anything to do with a photo essay – it's a set of pictures for the news media. Every picture must reflect the essence of the news, so that any newspaper, website or a magazine can use one picture to illustrate the story. This means it's very difficult to make any plans for my next photo essay. Sure, I have some ideas, but it all depends on the news environment. In the near future for me, there are the 2014 Winter Olympics in Sochi, Russia. I do not know if I will make a good photo essay out of it. I'll hope for a lucky moment – I'll hunt for emotions.'

Another project Ilya is keen to talk about is a little closer to home. 'I want to make a story about Cossacks living in the south of Russia – their everyday life, traditions and attitudes to present-day realities,' he says. 'I also want to go on with the story of disappearing villages – remote places abandoned by people looking for a better life in big cities.'

So, if you're thinking about starting a photo essay of your own, why not try starting with a project close to your own heart – or home? Whether documenting life in rural England or the country's diminishing high streets, make sure you're passionate enough to keep revisiting the idea and find new angles. As Ilya says, 'Try to take an unaffected and fresh look at what happens around you. Be prepared to notice the unusual in the most common. This is the most important thing in our job.' **AP**

Left: The people of North Korea celebrate the 100th birthday of the founder of their state, Kim Il Sung



To see more of Ilya's work, visit www.ilyapitalev.com

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Eric Begbie Clackmannanshire

In 1958, at the age of 13, Eric sold his electric train set to buy a Halina A1 TLR camera – and he's been taking pictures ever since. Eric converted to digital in 2005 and his favourite photographic subjects are landscapes, wildlife and travel as they satisfy his love for the great outdoors. 'I thoroughly enjoy being a member of Stirling and District Camera Club and learning from amateur photographers with much more skill than I possess,' he says. In the future, Eric is determined to become more proficient in post-processing so he can further expand his photographic creativity.

Teton sunset

1 Eric's subtle use of HDR brings an otherworldly quality to the colour of the sky
Nikon D800, 28-300mm, three bracketed exposures at f/11, ISO 100, tripod

Old Patriarch Tree

2 The texture and colours of the tree trunk are key to this well-composed image
Nikon D800, 28-300mm, 1/100sec at f/13, ISO 100

Vik Church

3 The tonal contrast of the scene mirrors that of the angular church and rough ground
Nikon D800, 24-70mm, 1/200sec at f/11, ISO 400



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Jose M Vazquez Sheffield

After arriving in the UK for his postgraduate studies, Jose bought a digital camera and began experimenting with it to document his travels. He loves nature, travel and landscape photography. 'I find peace and adventure at the same time when I embark on photo activities related to these subjects,' he says. 'I like them because nothing is posed or acted, it's just the moment in time as it happens and then it's gone for ever.' In the future, Jose would like to photograph people and their activities, as he feels it is an element lacking in his portfolio. 'I'd love to document people's lives and their jobs, to get a better understanding of what it is that drives people to live,' he says.



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Fungi

1 Jose has brought the sculptural shapes and unusual textures to life
Sony Alpha 33, 18-55mm,
1/3sec at f/16, ISO 100

Fallen leaves

2 Lovely background bokeh makes the main subject pop out of the frame
Sony Alpha 57, 35mm,
1/500sec at f/1.8, ISO 100

Weston Park

3 This is a beautiful shot. The out-of-focus figure gives it a sense of wistfulness
Sony Alpha 57, 17-50mm,
1/80sec at f/2.8, ISO 100

Squirrel

4 Jose's images capture the autumnal colours superbly
Sony Alpha 33, 55-200mm,
1/320sec at f/5.6, ISO 250

This is a great example of how a photograph that isn't technically 'perfect' can be intriguing and beautifully toned
– *Debby Allen, deputy editor*



Colin Ashworth Cheshire

'I always hated having my photo taken,' Colin explains, 'and as a result I naturally gravitated to the other side of the camera. It's strange how common that is.' Colin's favourite photographic subjects are people in all their guises, whether it's portrait, street or something more outlandish like the images on this page, which were taken at battle re-enactments ranging from Napoleonic France to the American Civil War. He intends to pursue this series further and in the future hopes to include Roman and Viking re-enactments. To see more from Colin, visit his website at www.ashworth.me.

Unto the Breach

1 When shooting re-enactments, Colin uses a long lens and crops to get these close shots
Nikon D300S, 70-300mm, 1/250sec at f/5, ISO 200

Blast of War

2 The smoke and grit give this image a powerful atmosphere that feels authentic
Nikon D300S, 70-300mm, 1/800sec at f/5.6, ISO 200

In Peace

3 It took a lot of post-processing before Colin achieved the look he wanted in this image
Nikon D80, 28-80mm, 1/125sec at f/3.9, ISO 100

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The People of Soho

AP reader and street photographer **Peter Zelewski** explains how he began his project of photographing people in London's Soho and the best ways to take great photos of strangers. He talks to **Debbi Allen**

ONE OF the most daunting aspects of street photography is taking photos of strangers. Some people get around this with a long lens and a secretive shooting style, but not Peter Zelewski. Armed with his Canon EF 50mm f/1.2L USM lens, Peter gets up close and personal to capture his signature portraits of the people of Soho, London. Started in 2011, his project 'The People of Soho' was designed to capture what Peter saw as the 'essence' of the area. From stylish shop assistants and arty media types to street-savvy students and casual

passers-by, the people Peter photographed were the ones he felt made Soho the unique and vibrant place that it is.

'Since my arrival on these British shores many years ago, Soho has always been, for me, the true heart of London,' explains Peter, who is American and originally from Detroit, Michigan. 'The Soho I know and love will always be the centre of Bohemian London. It is a culturally diverse mix of inhabitants living and working in a place that never closes and where anyone can be whoever they want to be.'

GETTING STARTED

Like many of us, Peter's first forays into portraiture and street photography were hit and miss. In order to channel his photographic energies and help develop his skills, he decided to embark on a project. 'I wanted to develop not only technically, but also in how I interacted and communicated with the people I was photographing,' he explains. 'Since I had spent some time shooting street portraits in Soho during my earlier efforts, and because I had a real passion for the area, it made perfect sense to make Soho the basis for my portraiture project. I started the project in 2011 with a loose script, but as things developed I became very selective not only in my subject choice but also with backgrounds and compositions. I was continually trying to make each photograph more interesting than the previous one.'

As with any photographic project, Peter was conscious that all his portraits need to sit together as a set, and there's no denying this is something he has managed to achieve. Although there are variations in composition, lighting

'Phoebe – the drama student'
Canon EOS 5D Mark III, 50mm, 1/500sec at f/2, ISO 200



PETER'S TOP TIPS

For better stranger portraits...

1 Be confident

'This is obviously easier said than done, especially when you first start out, but a confident approach when meeting your subjects will always result in better photographs,' says Peter. 'When you initially meet someone you want to photograph they may be suspicious, so it's important you talk confidently about why you approached them and how they would be perfect for your project. Use flattery – everyone loves to be told they look great.'

2 Get a business card

'This may seem like obvious advice, but presenting your subject with a professional business card will instantly legitimise you as a photographer and in turn gain you instant respect. A business card is also a great way of keeping in contact with your subject once you have finished photographing them.'

3 Ditch the extra gear

'Taking great street portraits is less about gear and more about being creative in your approach and engaging with your each person you photograph. When you're shooting on the street, it's essential to keep your gear to a minimum and only carry what is absolutely necessary. I'm amazed at the number of people who contact me to ask what lens/body I use because they want their photographs to look just like mine. I'm fortunate to own one of Canon's best L lenses, but I've seen equally great work produced by photographers using budget prime lenses and entry-level DSLRs. At the end of the day, the lens is just a piece of glass and it will be your communication, vision, creativity and passion that will produce the finest photographs.'

4 Be selective with your backgrounds

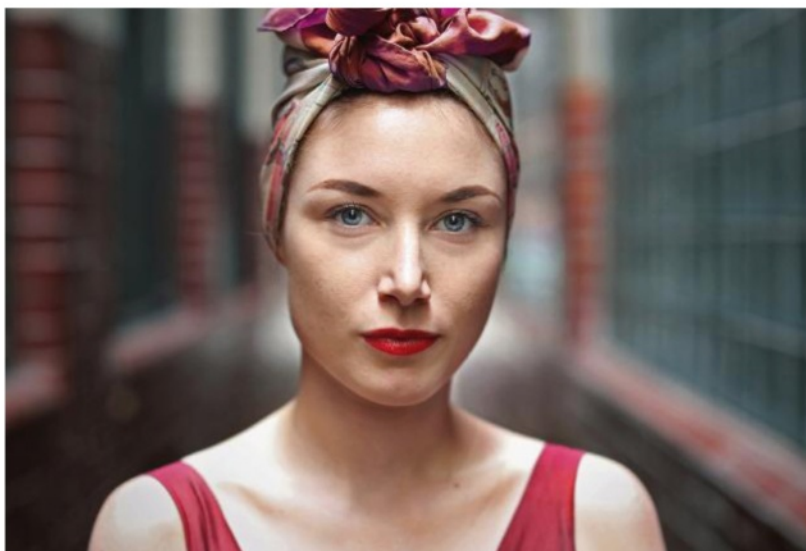
'One of the biggest mistakes you can make when you first start taking street portraits is to ignore your background settings. When a stranger agrees to a portrait, it's easy to shoot away blindly, only to discover later that the road sign protruding from your subject's head could have been avoided. In the early days, I lost many great portraits to unflattering backgrounds, which is why I have such a background obsession today. Once you arrive at the area where you'll be shooting, spend some time searching for flattering backgrounds. Try to remember a dominant colour or contour of the background and then aim to find a stranger who will really co-ordinate (in clothing, hair or complexion) with the setting.'

5 Keep learning

'Photographing strangers is not only very enjoyable, but it is also a great way to develop your photographic and social skills. Mistakes and rejections will happen, but that is all part of the learning process. If you get a rejection, don't give up – not everyone likes having their photograph taken, so don't take it personally. Dust yourself off and move on to the next stranger. The important thing is to keep shooting and to keep learning from every photograph you take, remembering that it's more about quality than quantity. You will soon see huge improvements in your photography. Finally, more than anything, make sure you have fun!'



'Abigail – the fashion executive' Canon EOS 5D Mark III, 50mm, 1/320sec at f/2, ISO 400



'Emma – the costume maker' Canon EOS 5D Mark III, 50mm, 1/200sec at f/2, ISO 800

➡ and backgrounds, each photograph is distinctly Peter's, and it is something he is rightly proud of.

Since starting the project in 2011, Peter has photographed more than 100 people. He took his 'final' portrait of the series earlier this year when he felt he had achieved everything he wanted to with the project, and went on to showcase 17 of his images in an exhibition in London.

'It was extremely satisfying seeing the final images printed and framed on the gallery walls in unison for the public to view,' says Peter. 'Looking at all the photographs in a large format, hanging consistently together, was the ultimate testament for me that the project was a success.'

OVERCOMING OBSTACLES

When viewing Peter's images as a collection, you can see that no person is off-limits. Young or old, smart or shabby, there's someone from every walk of life included in the set. For Peter, this is part of what attracted him to the project. 'The main thing for me has always been about the connection with the people I'm shooting,'

he says. 'Everyone I photographed had a certain uniqueness about them, which I wanted to capture and get across to the viewer. It's only when you gain your subjects' trust and understanding that you are able to show their true personality and that became the biggest challenge for me by far.'

One of the most valuable lessons Peter learned when he first started taking street portraits is that less is more when it comes to gear. 'In the early days, I would venture out with a bagful of lenses, strobes and reflectors, and would spend more time fumbling with my kit than taking photographs,' he says.

To get the most out of your street portraits it's essential to be continually engaged with your subject, and that's difficult to achieve when you're spending time changing lenses or working with unnecessary lighting gear. All that extra baggage can just kill the spontaneity of the shoot and sometimes really intimidate your subject.

'When I started the Soho project, I made a conscious effort to sell all my lenses and invest in one great prime lens, the Canon EF 50mm f/1.2L USM,' says Peter. 'That's



ALL PICTURES © PETER ZELEWSKI

'I've always been fascinated by people, so it was inevitable that I would end up shooting street portraits, and I have been doing that for four years now'

the lens that has taken me right through this project and it stays on my camera 95% of the time. I love prime lenses because they allow me to work in a much more creative way than I would with a zoom. The monster f/1.2 aperture of the 50mm L lens means shooting in low light is never a problem, and I love the way it handles colour and background blur. The 50mm is also my favourite focal length as it allows little space between me and my subject, especially when I'm shooting tight.'

In addition to this 50mm lens, which he uses with his Canon EOS 5D Mark III, Peter also owns a Canon 135mm f/2 lens and a Fujifilm X100S camera, which he uses for non-portrait street photography.

As he was growing up, Peter was influenced by his father, who was a very keen amateur photographer. 'There were always film cameras and lenses lying around the house and I got quite obsessed by photography very early on in my life,' he says. Although he was always passionate about photography, Peter followed a career in graphic design to satisfy his creativity. 'As my career as a designer developed, I put my

camera aside for a short while,' he says.

'However, because imagery plays such a strong part in graphic design, my interest in photography started to grow again. About four years ago I started art directing photo shoots for the company I was working for and was spending a lot of time in the studio working with photographers. I really enjoyed the buzz of being in a photographic environment and felt I needed to buy a camera to give me a better understanding about what was happening in the studio.'

'On the recommendation from one of the studio photographers, I went out and bought my first DSLR (I only shot film previously), plus a Canon 50mm f/1.4 lens, and not surprisingly the photography obsession kicked back in,' he continues. 'From that point, I completely absorbed myself in the world of photography and started shooting at every opportunity.'

'I had no real agenda about what I wanted to shoot, so I just hit the London streets taking photos of anything that interested me. Because I've always been fascinated by people,



Above: 'Mattie – Wabash Avenue – Chicago'

Canon EOS 5D Mark III, 50mm, 1/320sec at f/1.2, ISO 100

Top right: 'Lewis – the bass player'

Canon EOS 5D Mark III, 50mm, 1/800sec at f/2, ISO 400

Middle right: 'Johnnie Sarpong – the celebrity hairdresser'

Canon EOS 5D Mark III, 50mm, 1/320sec at f/1.8, ISO 800

Bottom right: 'Mark Powell – the tailor'

Canon EOS 5D Mark III, 50mm, 1/1000sec at f/1.2, ISO 200





➡ it was inevitable that I would end up shooting street portraits, and I have been doing that for four years now.'

FINDING INSPIRATION

Like many other amateur photographers, Peter is self-taught. He believes that he can learn more from experience than from any book or classroom teachings. That said, he does admit to finding inspiration for new techniques from looking at the work of others.

'It's hard not to get inspired when you look at the work of great portrait photographers like Don McCullin (my favourite), August Sander, Annie Leibovitz, Irving Penn and Steve McCurry,' says Peter. 'All have a certain timeless style that makes their work distinctively their own and that is something I've always admired. Having said that, a number of contemporary photographers are

producing exciting work that I feel will also last the test of time. My current favourite is the New York photographer Richard Renaldi, with his 'Touching Strangers' project. It's probably the most ambitious street-portraiture project ever. He's taken the whole photographer/subject interaction to another level.'

So, after all this time developing his skills on the Soho project, you could be forgiven for thinking that Peter will be hanging up his project hat for a while, but that's not the case. 'I'm already starting to feel hungry for another project,' he says.

Some of Peter's ideas include using a medium-format camera. 'I have recently been inspired by some great street portrait photographers who use film, such as Kenneth O'Halloran, Shannon Richardson, Mike Peters, Niall McDiarmid and Richard



FINDING A SUBJECT

'I NEVER go out with a set agenda about the type of person I approach, but they do have to have something exciting, special or unique about them that I feel I can get across in the photographs,' explains Peter. 'I can walk the streets of Soho for hours and not find anyone who catches my eye, and then suddenly I will spot someone out of the blue who makes me think, "That's the one!"'

'A particular example is "Lorna – the fashion retailer" (see above), who I spotted one afternoon looking bored while working in American Apparel in Carnaby Street. She had this glum, almost fed-up look about her as she folded shirts on the shop floor, but she also looked striking at the same time. I knew I had to photograph her. Thankfully, she agreed to be photographed and we made our way to a nearby street I had in mind to use as the backdrop.

'When we reached the location, the first question she asked me was, "What do you want me to do?" I replied, "I don't want smiles and I want you to look exactly as you did when I spotted you earlier." With that, she crossed her arms, lost the smile, gave me a deep stare and that was the shot in one take. Some of my other subjects have required more direction, but I always try to get them to adapt to a comfortable pose that shows them at their best.'

Top left: 'Jerome – the creative'

Canon EOS 5D Mark III, 50mm, 1/160sec at f/2, ISO 800

Above left: 'Helen – the arts therapist'

Canon EOS 5D Mark III, 50mm, 1/500sec at f/1.2, ISO 400

Top right: 'Lorna – the fashion retailer'

Canon EOS 5D Mark III, 50mm, 1/320sec at f/2, ISO 400

Renaldi,' he says. 'I love the ease of working digitally, but there is something very exciting and honest about going back to film. Moving across to film might seem like a step backwards in terms of technology, but in some ways I see it as a necessity for me to move forward.'

With such a passion, and an obvious eye, for street photography, Peter is able to offer some tips for fellow amateurs embarking on their own street portrait project. 'I think that street portraiture is one of the most exciting forms of photography and I encourage anyone who is interested to persevere,' he says. 'Since I started taking street portraits, I've met all kinds of amazing people and heard some unforgettable stories, both sad and happy, none of which would have happened had I decided to become a landscape photographer.' **AP**

To see more of Peter's images, visit www.peterzelewskiphotography.com

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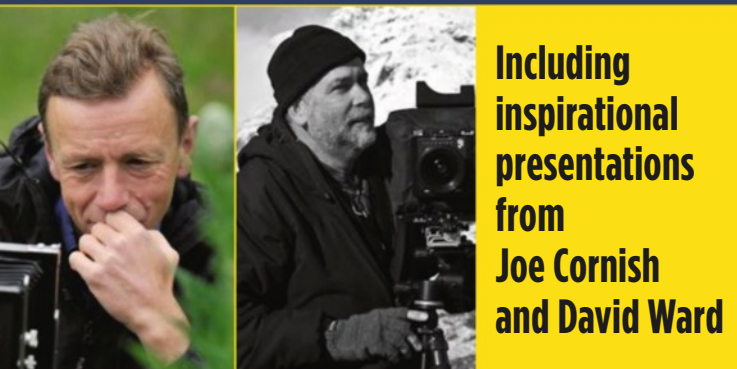
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AP Testbench

Over the next few pages we present this week's **equipment tests**, **reader questions** and **technique pointers**



Gomite Tiltpod Mobile 4/4S \$14.99 (around £9)

www.gomite.com

WITH the expanding market of camera-phone technology and apps, it's no wonder that there is a huge range of related accessories. Gomite's Tiltpod for Apple's iPhone 4/4S is yet another example of a stand for the device aimed at the snapshot holiday photographer or those who make video phone calls.

The Tiltpod comes in two keyring-attachable pieces – a stand and a curved magnetised mount, which is very strong and allows the Tiltpod to move through a variety of angles. The iPhone 4/4S slides directly into the mount. The phone is very secure in landscape orientation, but when taking portraits I found that it has a tendency to slip out of the mount or topple over the base.

Gomite's Tiltpod could easily be seen as an unnecessary gimmick, but after a few days of use I found that it had a number of very genuine applications. With it being so compact, it is unobtrusive as a keyring and a great Christmas stocking-filler idea.

A Tiltpod is also available for the iPhone 5/5S, priced \$24.99 (around £15), including a case.

Rob Sibley



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BallPod £24.99

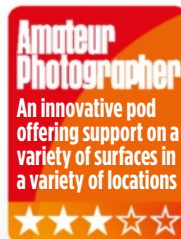
www.ballpod.com

BEANBAGS fitted with 1/4in screws are nothing new. A variety have been available for a number of years, all claiming to be the perfect kit companion for the enthusiast or outdoor photographer. Although seemingly a great idea, many have lacked enough support to fill owners with the confidence that their camera will be cushioned in precarious positions. The BallPod, however, offers a new twist on this simple concept.

With a diameter of 8cm, the BallPod is a silicone beanbag that feels like a stress-ball. The filling material is under vacuum conditions within the casing, which allows the BallPod to be moulded around and over uneven surfaces while supporting compact, bridge and compact system cameras, or even a mobile phone fitted with a case that incorporates a thread.

The BallPod also works well on a smooth, even surface, holding its shape while creating interesting shooting angles, which is often a limitation of traditional micropod supports. Although marketed towards varied conditions, it is important to note that care should be taken, because if the BallPod is punctured the vacuum would be lost, leaving you, in essence, with a standard beanbag.

Rob Sibley



FORTHCOMING TESTS In the next few weeks AP hopes to run the following equipment through the most rigorous testing procedures in the industry...

Testbench: Six of the best

In our Christmas gift guide issue, we look back at six of the best products that have featured in our *Six of the Best* round-ups this year.

AP 23 November

Pentax K-3

With its 24.3-million-pixel, APS-C-sized sensor and no anti-aliasing filter, is the K-3 Pentax's best DSLR to date?

AP 30 November

Epson Expression Photo XP-950 printer

We test Epson's ultra-compact all-in-one printer that uses six-colour Claria ink and prints to A3 size.

AP 30 November

Sony Cyber-shot DSC-RX10

Sony's Cyber-shot DSC-RX10, with 20.4-million-pixel, 1in CMOS sensor and Carl Zeiss 25-200mm f/2.8 lens, is put to the test.

AP 7 December

Sony Alpha 7R

With its impressive 36.4-million-pixel, full-frame sensor and no anti-aliasing filter, we find out how the Alpha 7R performs.

AP 14 December

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Canon PowerShot G16

With a 12.1-million-pixel, back-illuminated sensor, Wi-Fi functionality and a new Digic 6 processor, does **Canon's** new compact offer enough to rival other premium models?



Callum McInerney-Riley
Technical writer

THE CANON PowerShot G16 has a similar specification and fulfils much of the same criteria as the Nikon Coolpix P7800, which I tested in AP 9 November. Canon's G and Nikon's P-series cameras have been in direct competition for many years, with both seeing numerous changes with each new addition. The Canon G series has a rich heritage, with the first camera appearing more than 13 years ago. With recent models, Canon decided to remove the 2.8in, 461,000-dot, vari-angle LCD screen of

the PowerShot G11 and G12, and replace it with a 3in fixed monitor with double the resolution. It is this screen that is used on the new PowerShot G16, although the camera has a few new features, including Wi-Fi and a new processor that enables a high frame rate, among other advantages.

As I explained in the Nikon test, the 1/1.7in sensor used in both the Canon PowerShot G16 and the Nikon Coolpix P7800 was, several years ago, considered very large, especially when compared to the standard 1/2.3in consumer-compact-camera sensor size of the time. Recently, though, new premium compacts with 1/1.3in, 2/3in, APS-C and 1in sensors have been released, making the market more competitive than ever.

FEATURES

Inside the Canon PowerShot G16 is a 12.1-million-pixel, 1/1.7in (7.6x5.7mm) CMOS sensor, which features the HS System. This is Canon's back-illumination architecture, which is claimed to lower noise levels by up to 60% at all ISO speeds, and is used in many of the company's compact-camera range.

The G16 can capture images in both JPEG and raw formats, which are then processed using the same Digic 6 processor that we first saw on Canon's PowerShot SX70. The addition of this processor takes the G16 a step in the right direction, giving it the ability to capture JPEGs at a speed of 12fps for the first five frames and a continuous speed of 9.3fps thereafter, which can be sustained until the memory card is completely full. This is a significant improvement over the PowerShot G15, which would shoot at 10fps in a somewhat limited high-speed burst mode and only 2.1fps when in one of the PASM modes.

A respectable sensitivity range of ISO 80–12,800 is available on the G16. When coupled with the fast 28–140mm f/1.8–2.8 lens, this means there's great potential for

AT A GLANCE

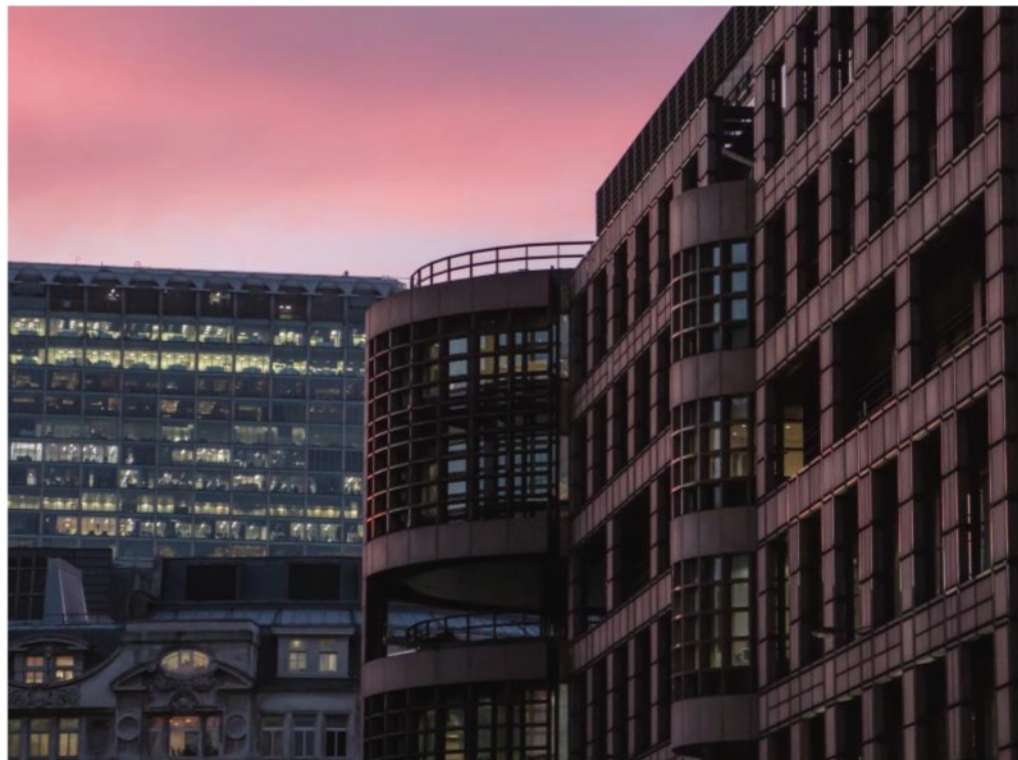
- 12.1-million-pixel, 1/1.7in CMOS sensor
- Digic 6 processor
- ISO 80–12,800
- Wi-Fi
- 3in, 921,000-dot LCD screen
- Optical viewfinder
- Canon 28–140mm f/1.8–2.8 lens
- Street price around £530

low-light shooting. The zoom range is also large enough to suit most photographers' needs. Finally, the lens has built-in stabilisation in the form of Canon's Intelligent IS.

For the first time in a G-series camera we see the inclusion of Wi-Fi. This works by simply scanning for the camera's own Wi-Fi network using a smartphone or tablet and then connecting the two. Once the connection is established, images can be accessed using the Canon CW app, which is available free on both Android and iOS. Images can be uploaded directly to the web via your device or simply previewed. However, unlike Sony's similar app, wireless shooting is not possible although location tagging is supported. The latter allows users to record the GPS data from a smart device to the images, which is a very useful feature for photographers who wish to travel and keep a record of photographic locations.

At the launch event, Canon expressed great interest in making astrophotography more accessible to amateur and enthusiast photographers. For this reason, a star mode has been included, with three different user-selectable options. These are star nightscape, star trails and star time-lapse movie mode. The star nightscape mode is an automatic setting that judges the exposure in-camera. Star trails allows the user to see the image being built on screen and stop the camera when they feel the exposure is done, much like the live bulb feature on Olympus's OM-D cameras. Time-lapse movie mode shoots a movie of the stars as they appear to cross the sky.

Another couple of additions to the various scene modes and creative styles are HDR and background defocus. The HDR mode is intended to increase the dynamic range of the camera for high-contrast scenes, by taking three exposures and processing them in-camera. Canon claims that intelligent masking technology enables these shots



to be taken without requiring a tripod. Background defocus mode also relies on in-camera processing to achieve a DSLR-like shallow depth of field.

8/10

BUILD AND HANDLING

The G16's matt-black body is made of magnesium alloy, so it feels very solid and well constructed. The lens protrudes by around 1cm, while a rubberised hand grip is only slightly raised and doesn't jut out as much as the lens. This helps the camera to be more pocketable. With a length and breadth measuring 108.8x75.9mm, the camera body is slightly smaller than a wallet,

Taking a raw file into Adobe Lightroom allowed me to bring back more detail in the highlight areas

although its depth of 40.3mm makes it perhaps somewhat thicker. A jeans pocket would be a squeeze but not impossible, although I think it is better suited to a large coat pocket. The supplied strap is also very useful when using the camera a lot during a day's shooting.

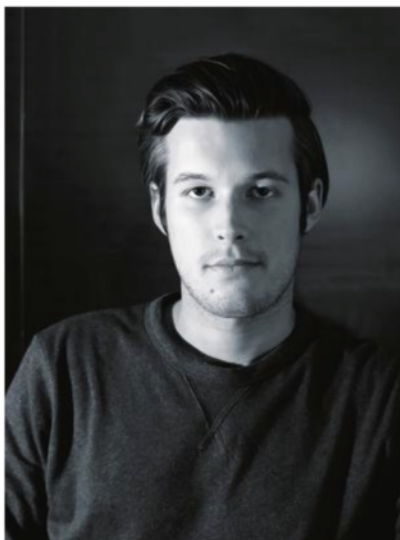
One of the most significant differences between the G16 and the Nikon's Coolpix P7800 is the way in which they handle. The P7800 has menu systems and physical buttons very similar to those found on the Nikon DSLR line-up. In use, it feels like a DSLR squeezed into the body of a compact camera. The G16 is almost the exact opposite, featuring the same menu style as much of the Canon PowerShot compact-camera line-up. However, I think this is to the benefit of the G16, giving the camera a far more user-friendly experience. The function menu, which controls most of the shooting-related settings, is open to a lot of customisation, allowing specific items to be placed higher, lower, added or removed. It can therefore be tailored to an individual's needs. Also, like many of Canon's other compacts, the G16 carries My Menu, which allows users to register commonly used menu settings for quick access.

The G16 feels very good in the hand. The small rubberised grip at the front has ample space for the user's shooting fingers, and there's a comfortable grip on the rear for the thumb. This thumb grip is slightly raised to the right and features a movie-record button and a custom function-button sunk into it. At first glance I thought the position of the buttons could be problematic and prone to accidental pushing while operating the camera. However, my fears proved unfounded and it was actually very handy to have them there.

FEATURES IN USE FLASH

SIMPLE pop-up flash units can produce some good results, but they have their limitations. Often the resulting images can look quite flat or there is simply not enough flash coverage to light the subject evenly. However, the Canon PowerShot G16 features a hotshoe that is compatible with the same flashes as used on the range of Canon EOS DSLRs. For many Canon users, this is very useful as full E-TTL flash works with EX-series Speedlites, Macro Twin Lite MT-24EX, Macro Ring Lite MR-14EX, Canon High Powered Flash HF-DC1 and HF DC2.

I simply attached a Canon Speedlite 580 EX II to the hotshoe and was able to shoot with the flash pointed upwards with the bounce card up to achieve nice lighting on the subject. In addition, I was able to use a wireless Phottix Strato II Transceiver mounted to the hotshoe alongside two receivers attached to two 580 EX II flashguns. I triggered these wirelessly to create wonderful lighting on my subject and really bring the image to life.





Above: The panorama mode is available in a 'medium' and a 'large' degree of angle, this being the large setting. Also, the sweep can be performed in a horizontal or vertical movement in either direction

This was especially true of the function button, which I assigned to My Colours so I could switch between black & white and colour modes with minimal effort.

A D-pad, which doubles as a scroll wheel, handles most of the menu controls and value adjustments. Another scroll wheel above the thumb grip changes shutter speed, aperture and white balance correction. Around the D-pad are four other buttons that have different uses when in playback or shooting mode. For example, the ISO button doubles as 'delete' in playback and the button to change the focus point position when shooting also acts as a Wi-Fi button in playback. I found the buttons were all laid out well with everything easily accessible.



METERING

For most of the time that I was shooting with the G16, I used evaluative metering, which works reasonably well in most situations. When using it to shoot high-contrast scenes that surpass the dynamic range capabilities of the sensor, the G16 primarily meters for midtones. As a consequence, information in the highlight areas is often completely lost, while shadow areas lose little or no detail. Generally, though, the resulting images are very well exposed in the more challenging situations. However, for those who prefer to retain more highlight detail, there's a designated exposure-compensation dial just above the thumb grip that can be adjusted by $\pm 3\text{EV}$ in stepped increments of 0.3EV.

Centraweighted averaging and spot metering are also available. Inside the menu is an option to change to spot AE or centre AE, which will determine whether the AF

Above: Shooting wide open at f/1.8 with the G16 can give a shallow depth of field

Below: The G16's lens stabilisation and high ISO allow for sharp handheld images

point will be linked to the metering system. I find that linking the focus point is useful for shooting portraits or other subjects against a bright light source.



DYNAMIC RANGE

As mentioned in *Metering*, the camera often loses highlights in high-contrast scenes. This is largely due to the G16's small 1/1.7in

'I was impressed with the AF speed. In bright sunny conditions, it took a fraction of a second to snap into focus'

sensor. When compared to other sensors of the same size, the dynamic range is good, but there is only so far a sensor of this size can go.

By shooting images in raw format and underexposing the image by 1EV, I was able to retain far more detail in highlight areas but this was at the expense of some shadow detail. Thankfully, much of the information remained in the shadow areas so I was able to brighten these in Adobe Lightroom/Camera Raw. However, this did inevitably introduce some luminance noise, especially at higher ISO sensitivities, which resulted in less detail in the shadow areas.

The HDR scene mode can be used to extend the dynamic range in-camera. Also, Canon has a 'shadow-correct' option in the function menu that can be used to lighten areas of dense shadow in-camera.



AUTOFOCUS


When it was tested in AP 10 November 2012, the Canon PowerShot G15 scored an impressive 8/10 for autofocus. Now, Canon claims it has made the G16's AF up to 50% faster. In addition, the new camera features x2/x4 selectable focus peaking for manual focusing.

When shooting in PASM there are three AF systems available on the G16. These are FlexiZone, Face AiAF and tracking AF. FlexiZone allows users to define a custom focus point across 29 horizontal focus points and 17 vertical focus points, making a total of 493 different areas on which to focus. Each focus point can be made bigger or smaller by tapping the menu button when selecting its position. I used this option most frequently as it is the fastest, and using the designated button located to the bottom left of the D-pad allows the position to be changed quickly.

Face AiAF is made up of nine large focus points that quickly find focus in optimum conditions. However, in low light this AF mode is slower than FlexiZone AF. As its name suggests, the main point of this focus mode is to detect and track faces, so it's good when shooting portraits or groups of people. Lastly, tracking AF is used by putting the tracking target into the centre of the frame and then holding the shutter half way to continuously track the subject.

Overall, I was impressed with the speed of the AF. For instance, in bright sunny conditions I found that the focusing took a fraction of a second to snap into focus and didn't slow dramatically even in low light. Using FlexiZone in



 a dimly lit room with the lens fully zoomed, focus was achieved in less than 1sec with the help of the AF assist beam.

8/10

NOISE, RESOLUTION AND SENSITIVITY

Images from ISO 80–400 only show luminance noise when zoomed in at 100%. Most of the noise in raw images is in midtone areas. In-camera noise reduction takes good care of JPEGs, leaving them with a good level of detail and almost noise-free.

When viewing the JPEGs taken at ISO 640–800 at 100%, I noticed that finer detail starts to smudge and there's a loss of some sharpness due to the in-camera noise reduction. However, when I viewed images in full-screen mode on a 15in monitor, the noise was not noticeable. At this size, the point at which noise starts to become noticeable is ISO 1600, although JPEGs taken right the way up to ISO 3200 are still very usable and it's only at ISO 6400 that luminance noise starts to become a problem. Images taken at the maximum ISO 12,800 are worth avoiding, because here JPEGs suffer significant loss of detail and raw images have a strong blue noise in shadow areas. Interestingly, even at this ISO no colour noise is evident.

I found that through the higher ISO settings, raw images have speckly luminance noise, which is better processed using software such as Adobe Lightroom/Camera Raw. Also, these raw images lack sharpness, saturation and contrast. Processing in Lightroom provides much better results and a greater level of detail than the corresponding JPEG images.

27/30

WHITE BALANCE AND COLOUR

Many of the photographs I shot with the G16 were taken using auto white balance, which I found accurate for most scenes. Like most cameras under tungsten light, the AWB setting is still a little too warm. The tungsten white balance in the G16 is accurate, although it is easier just to tweak the white balance compensation. By going into any of the white balance settings and selecting menu, it is possible to shift the colour between blue, green, red and magenta easily and quickly.

The usual white balance settings you would expect to find on a compact camera are present in the G16 plus a few extras. These include auto, cloudy, daylight, tungsten, fluorescent H, flash, custom1, custom2 and even a designated underwater setting. It's a little disappointing not to see a custom Kelvin setting, although with the white balance compensation feature it may not be necessary.

In the PASM settings, a variety of different colour modes are available, including vivid, neutral, sepia, black and white positive film, lighter skin



Facts & figures

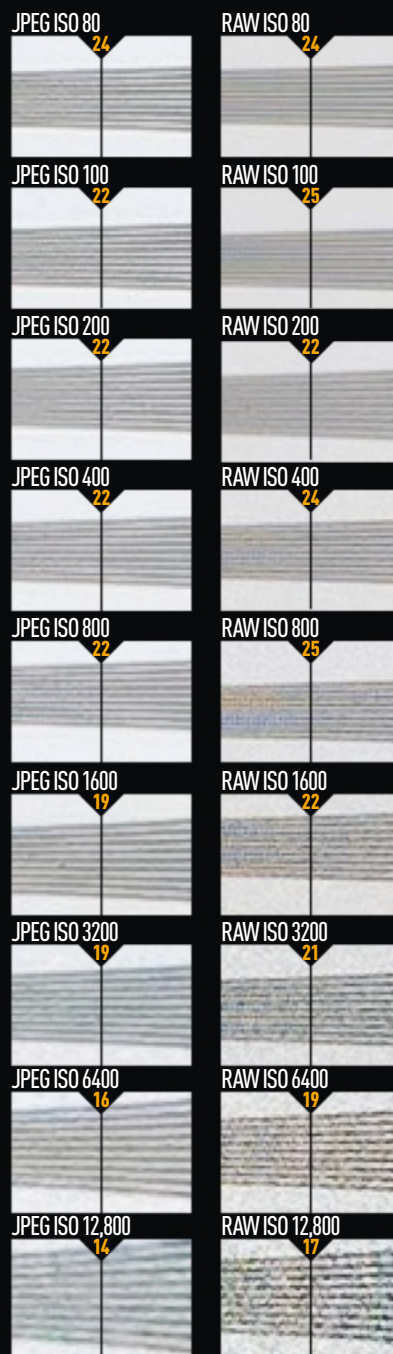


RRP	£529
Sensor	1/1.7in CMOS with 12.1 million effective pixels
Output size	4000 x 3000 pixels
File format	JPEG, raw or raw + JPEG
Compression	Fine, Normal
Colour space	sRGB
Shutter speeds	250-1/4000sec (total range – varies by shooting mode)
Max flash sync	Up to 1/4000sec
Lens	Canon 5x zoom lens, 6.1-30.5mm (28-140mm equivalent) f/1.8-2.8
ISO	ISO 80-12,800
Exposure modes	Smart auto, hybrid auto, program, shutter priority, aperture priority, manual, C1, C2, scene (7 modes) creative filters (10 modes) and movie
Metering system	Evaluative, centreweighted average and spot (can be linked to the active AF point or face detection)
Exposure comp	±3EV in 1/3EV steps
White balance	Auto, 8 presets, plus 2 custom
Drive mode	Single, auto drive, continuous, continuous with AF, self-timer
LCD	3in (7.5cm) PureColor II G LCD (TFT). Approx 922,000 dots
Focusing modes	Manual, single AF, continuous AF, face detection
AF points	9 points, selected manually or automatically
Colour modes	Default, plus 10 My Colour settings and a custom setting
Viewfinder	Optical
AF assist	Yes
DoF preview	No
Hotshoe	Yes
Built-in flash	Yes
Cable release	Yes, via RS-60E3 remote switch (not supplied)
Video	(Full HD) 1920 x 1080 pixels, 60fps/30fps (HD) 1280 x 720 pixels, 30fps, (L) 640 x 480 pixels, 30fps. Star time-lapse movie (full HD) 15fps. Super-slow-motion movie (L) 640 x 480 pixels, 120fps (M) 320 x 240 pixels, 240fps
Memory card	SD, SDHC, SDXC (UHS Speed Class 1 compatible)
Power	Rechargeable Li-Ion battery NB-10L
Connectivity	USB, Wi-Fi, HDMI
Weight	356g (including battery and memory card)
Dimensions	108.8 x 75.9 x 40.3mm

Canon, Woodhatch, Reigate, Surrey, RH2 8BF.
Tel: 01737 220 000. Website: www.canon.co.uk

RESOLUTION & NOISE

These images show 72ppi (100% on a computer screen) sections of images of a resolution chart, captured using the 28-140mm lens set to 50mm and f/4. We show the section of the resolution chart where the camera starts to fail to reproduce the lines separately. The higher the number visible in these images, the better the camera's detail resolution is at the specified sensitivity setting.



FOCAL POINTS

Pop-up flash

A small pop-up flash is featured on the Canon PowerShot G16, housed inside the camera body. This has good coverage and adds a sufficient amount of light when required.

Filter thread

An adapter mount is featured at the base of the lens to allow accessories such as teleconverters, macro converters and macro ring lights to be fitted.

Movie record button

By default this button is used to record movies, although this can be reassigned in the menu to suit the user.



Camera shown actual size

Dioptre adjuster

A dioptre adjuster allows the optical viewfinder to be adjusted to the user's eyesight.

Battery

The G16 features a NB-10L Li-Ion battery with a life of approximately 360 shots.

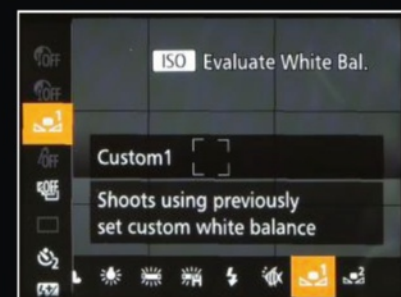
Function menu



MF focus-peaking menu



White balance menu





The monochrome scene mode can be set to standard, blue or sepia

tone, darker skin tone, vivid blue, vivid green and vivid red, along with custom colour, which allows alteration of contrast, sharpness, saturation, red, green, blue and skin tone. Also inside the scene modes are a few settings that alter colour. I particularly like the monochrome setting, which allows black & white, sepia and blue-toning.

8/10

VIEWFINDER, LIVE VIEW, LCD AND VIDEO

Some users may be disappointed not to see an articulated screen such as the one featured on previous incarnations in the G series. In order to achieve a more compact body, a fixed 3in (7.5cm) PureColor II G LCD screen with a resolution of 922,000 dots is featured. This screen has a high refresh rate and at no time did it noticeably lag. Even in bright conditions the LCD does not suffer from reflections, and it remains sufficiently light enough to see what is going on even at awkward viewing angles. The colour rendition is also true to the final image. Although I too would

have liked an articulated screen, or possibly even a fixed touchscreen, in general I found the LCD screen on the G16 perfectly usable.

The camera also carries an optical viewfinder that zooms in and out with the lens. At the widest end the lens barrel is visible, and it is only focal lengths of 35mm or longer that it can't be seen. No information is displayed inside the viewfinder, so focus points cannot be seen. Also, very noticeable chromatic aberrations are present, particularly towards the corners of the frame. Overall, the viewfinder feels quite redundant, although there must be some situations where it has its uses.

Another first for the G16 is the ability to shoot full HD 1080p video at a rate of 60fps. This allows for very smooth footage even when slowed down. The frame rate can be reduced to 30fps in either 1080p, 720p or VGA. Inside the scene modes is a super-slow-motion movie setting that films 640x480-pixel video at 120fps, or 320x240 pixels at a whopping 240fps.

While in video mode the zooming is substantially slower, making it nice and fluent – and inaudible. **AP**

Competition



Nikon Coolpix P7800
TESTED AP 9 NOVEMBER 2013



Sony Cyber-shot
DSC-RX100 II
TESTED AP 27 JULY 2013

UNDOUBTEDLY, the Canon PowerShot G16's main rival is the Nikon Coolpix P7800. This camera has a 12.2-million-pixel sensor and uses both an electronic viewfinder and an articulated LCD screen. In our test, the P7800 resolved more detail at lower ISO sensitivities, but the G16 surpassed its level of detail at higher ISO settings. The Canon camera is also much faster when processing both JPEGs and raw files, and it has quicker AF.

The Sony Cyber-shot DSC-RX100 II is also strong competition, due to its large 1in sensor with 20.2-million-pixel resolution. It has an impressive dynamic range and produces highly detailed images. A similarly bright Carl Zeiss 10.4-37.1mm (28-100mm equivalent) f/1.8-4.9 lens makes the Sony camera capable of nice shallow depth of field. However, it is not as long as the G16 zoom. Currently, the RX100 II has a street price of around £399.

Verdict

THE FEATURE set on the Canon PowerShot G16 is limited in comparison to the technology offered by other manufacturers. For example, the Wi-Fi facility still doesn't feature wireless shooting and HDR offers no manual control. Also, many users will be disappointed that there's an optical viewfinder but no articulated screen, touchscreen or EVF. However, if you overlook these limitations and concentrate on what is available from the G16 its performance is fantastic. It is easy to use, quick to get to know, has fast processing and bundles of creative options. The Wi-Fi is one of the best I have used, connecting quickly and working perfectly. Furthermore, image quality is very good – unlike with some compact cameras there was no ISO threshold at which there was a sharp drop-off. Pairing the camera with the fast f/1.8-2.8 lens also helps in low-light conditions.

With Wi-Fi and geotagging available from a smartphone or tablet, this makes the G16 a great travel camera, but it is equally good for the enthusiast photographer wanting full manual control but with the ease of use of a compact.

	1	2	3	4	5	6	7	8	9	10
Amateur Photographer Tested as Advanced compact Rated Very good 84%	FEATURES	8/10								
	BUILD/HANDLING	9/10								
	NOISE/RESOLUTION	27/30								
	DYNAMIC RANGE	8/10								
	AWB/COLOUR	8/10								
	METERING	8/10								
	AUTOFOCUS	8/10								
	LCD/VIEWFINDER	8/10								

READER HOLIDAY

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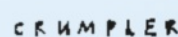
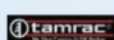
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AP Appraisal



Expert advice, help and tips from Chris Gatcum



Buddhist scribe Aidan McCarthy

Canon EOS 5D, 28-300mm, 1/125sec at f/7.1, ISO 3200

I LOVE the offbeat composition in Aidan's photograph of a Buddhist scribe, which creates an eccentric relationship between the figure and his environment that doesn't quite abide by the conventional rules.

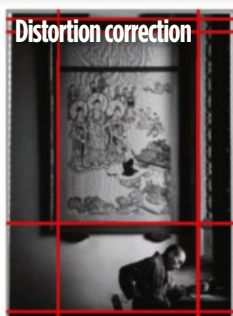
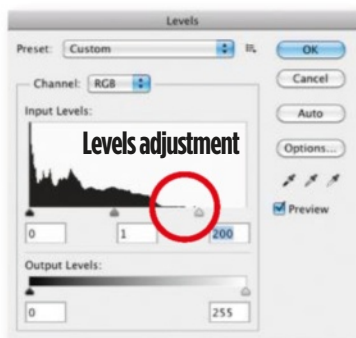
In this situation it would be very tempting to get closer to the figure to produce a much tighter shot, as demonstrated in the accompanying example. There would be nothing wrong with this, of course, but a broader view allows us to see much more of the scribe's surroundings. However, Aidan hasn't simply zoomed out or stepped back to show us more – he's also turned the camera *away* from what we would usually expect to be 'the subject' (in this case, the figure). As a result, the picture on the wall, not the scribe, dominates the frame and it's this unexpected bias that makes the shot so interesting. As a general rule, the unfamiliar is always going to be more intriguing than something safe: cropping the image so the scribe abides by the rule of thirds is certainly possible, but it weakens the impact of the shot.

Unfortunately, as much as I like the quirky composition, it can't compensate for the fact that the shot is struggling slightly from a technical perspective. I have no

qualms with Aidan's use of a high ISO and the noise that has resulted, but I do wonder why the exposure is quite so dark. The histogram stops very short at the right end of the graph, indicating that light grey has replaced anything approaching a highlight. A Levels adjustment to set a brighter white point would be my recommendation here, along with a Curves adjustment to add some much-needed contrast.

I would also prescribe a little distortion correction, as the various vertical and horizontal lines aren't quite as vertical or horizontal as they could be. Overlaying some guidelines along key elements reveals how far out the different elements are, and in what direction, which makes it easier to sort things out using Photoshop's Distort and Perspective tools. The effect of these combined adjustments is slight, but it's enough to elevate the shot, and do the bold, somewhat quirky, composition justice.

'The unfamiliar is always going to be more intriguing than something safe'



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CONTRAST in a photograph is a sure-fire way to draw attention, and David's street scene has plenty of it. First, the subject: there are two figures in the frame, who appear to be poles apart. In addition to one being 'live' and the other being a poster image, there are obvious contrasts in terms of age, race, weight, dress, musical type and even 'brightness'. This theme is carried over to the treatment of the image, and while tone-mapping is a technique I've seen ruin more photographs than it has improved, it works here because it augments the broader concept.

However, despite the contrasts, the figures are still united through music. As such, David has done exactly the right thing by ensuring that neither is given greater importance in the frame. Although the contrasts mean that the eye is continually moving from one to the other, there is no 'right' side – it's as if we are being presented with a perfectly balanced set of scales and we can choose which we prefer.

It's difficult to think of a better contrast in terms of subject matter, so hats off to David for not only spotting the juxtaposition, but also for his exemplary treatment of it.

Classic vs Street David Smith

Canon EOS 1100D, 50mm, 1/400sec at f/1.8, ISO 100

PICTURE
OF THE
WEEK



Original



Cropping



Street entertainers Melvyn Price

Fujifilm FinePix HS10, 35mm equivalent focal length, 1/340sec at f/4.5, ISO 100

THE STREET entertainers in this photograph have an obvious photographic appeal, and Melvyn's done exactly the right thing in getting down low to shoot at their level. However, although the photograph is well exposed and sharp, it suffers from 'messy background syndrome' – the orange safety barrier, the green gazebo and the spectators' faces are all vying for attention. Shooting with a wider aperture would be the most obvious solution, but even if that were possible with his HS10, using a wideangle focal length and a camera with a physically small sensor means Melvyn will always struggle to achieve a really shallow depth of field. With that in mind, we should

Edited



perhaps forgive the distracting background given that it's a limitation of the camera.

What could have been resolved, though, is the position of the subject. I'm all for experimenting with off-centre subjects and less conventional compositions, but in this instance I'm not sure why the limbo dancer is quite so far to the right of the frame. With any moving subject, leaving space in front of it is usually the best option, as it gives the subject somewhere to go. Here the opposite applies: there's no space in front of the subject, so he's literally dancing into

the frame edge. This also means there is a large amount of space (and a number of distractions) behind him. Turning the camera slightly to the right would have been the in-camera solution, but post-capture the only option is to crop the left side. This removes some dead space behind the limbo pole, along with a few background elements, and it helps centre the subject. However, while this works to a degree, the main figure is still too close to the frame edge. The next time, I'd suggest leaving a little more space in front of the subject.

The main figure is too close to the edge of the frame. The best option is to leave space in front of any moving subject

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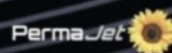
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Manfrotto 190XPRO3

One of most popular tripods among enthusiast photographers has just had a redesign. **Richard Sibley** looks at the updated **Manfrotto 190**

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THERE are few photographic accessories that can be hailed as 'classic' in the same way as a camera can be, especially when that item is a tripod. Nevertheless, there are some tripods whose product designations cause photographers to share a knowing nod when they are talked about. One such tripod is the Manfrotto 190. Designed more than 20 years ago to be lightweight, compact and sturdy, the 190 is an extremely popular tripod for those who like to get out and about. In particular, the 190CXPRO4 is made from carbon fibre and has four-section legs to make it as small and light as possible.

Manfrotto has now redesigned its 190 tripod range, attempting to retain the essence of the older models while adding some useful new elements.

FEATURES

At first glance, the new features incorporated into the latest 190 tripod series are easy to miss. The basic design is largely the same, but the changes add a touch of finesse and should really aid photographers out on a shoot.

The leg locks are now wider than on the previous model and sit closer to each other. When the tripod is collapsed, all the legs can be released with a single hand in a single movement, with each of the Quick Power Locks able to be unlocked using separate fingers simultaneously. This is a much faster method, with three movements rather than six or even nine. The larger locks are also easier to operate when wearing gloves.

Although the 90° rotating centre column in nothing new and is present on the previous version, the mechanism has now been redesigned so that it pops out of the centre casting. Previously, it sat on top of the casting. The result of this alteration is to shave off a few more centimetres from the tripod's height compared to its predecessor, but without compromising on the maximum height. It also gives the tripod a far neater and tidier design.

The last new feature is

extremely useful. Known as the Easy Link connector, it is basically a $\frac{3}{8}$ in tripod screw socket that allows various accessories to be connected. For example, a Manfrotto Flexible Arm can be attached to the centre tripod casting, and a light attached to the other end for shooting macro images. The idea of adding a female $\frac{3}{8}$ in socket is simple, but it will be interesting to see how people use it and to what effect.

PERFORMANCE

With a maximum working height of 160cm, the 190XPRO3 should be tall enough for the majority of photographers, while the closed length of 59cm makes it portable without being compact enough to class it as a travel tripod. At 2kg, the aluminium tripod is a fair weight, although the four-leg carbon-fibre version (190CXPRO4) weighs 1.65kg, so there isn't a huge difference in weight. However, there is a 9cm difference in closed length.

The aluminium 190XPRO3 has a rubber grip around one of the legs to help hold the tripod, which will make for a much more pleasant experience in freezing weather conditions. The leg-angle locks are also larger than on its predecessor, to help make it easier to adjust the legs quickly to either 25°, 46°, 66° or 88°.

I tried the tripod with a variety of cameras and lenses, and found that it remained

stable, even with a weighty Canon EOS-1D X DSLR mounted to it. While I wouldn't recommend it for extremely heavy telephoto lenses, the tripod legs are strong and sturdy, and certainly sufficient for all other purposes. In strong winds hooking some ballast to the loop intended for the tripod's strap should add some extra stability.

The new centre casting is a great piece of design. It is so simple, yet I found that it holds the centre column better than the previous generation, making it really useful for positioning the camera at low angles or for when shooting macro images. The minimum shooting height of just 9cm is also excellent. **AP**

Quick Power Locks enable simultaneous release of the legs

Verdict

AS YOU would expect from a Manfrotto tripod made in Italy, the build quality of this tripod is excellent. The new improvements are also extremely good, although perhaps not quite enough to warrant upgrading from the original 190 range – unless you really do take your tripod everywhere.

With a choice of an aluminium or carbon-fibre build, and available in either three or four-leg sections, there are plenty of options, although I would recommend the carbon-fibre version for those who like to venture far and wide with their tripods. However, if weight isn't too much of a concern, you won't go far wrong with the aluminium 190XPRO3 reviewed here.



The rotating centre column now pops out of the centre casting



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AskAP

Let the AP team answer your photographic queries

TELECONVERTER FOR X100

Q I have a Fujifilm FinePix X100, which is a great camera. It looks good, is solidly built, handles well and has an excellent lens. I have been hoping in vain for some time that Fuji would produce a teleconverter for the X100 that is of a similar standard to its wideangle converter, but I have now given up. Are there any other teleconverters that would fit and give reasonably decent results? I realise that if there are any they would not be completely in tune with the X100, but it's a case of almost any port in a storm! **Ken Hadingham**



A Unfortunately, Ken, although you're not the only person who is keen to extend their X100's focal-length range, I think you're going to struggle here. If Fuji could make a teleconverter, I am sure it would. Indeed, anecdotal evidence suggests that Fuji has already considered doing so, but found that it simply degraded the image too much so abandoned the idea.

The main problem is that the X100's wideangle 23mm lens (35mm equivalent) is the worst-possible starting point for a teleconverter. It wants to record a wide angle of view, but you want to narrow the viewing angle by adding something to the front of the lens. The simplest way to illustrate the issue is to look through a toilet-roll tube with one eye – your view of the world is narrower (a telephoto effect), but it is also circular and much

smaller. The same will happen (to a lesser or greater degree) if you add a teleconverter to a wideangle lens.

This means one of two things is needed: either the teleconverter attachment needs to have a wide diameter to avoid it appearing in shot (which is impractical from both a cost and usability standpoint) or you need to accept heavy vignetting and a circular image. Of course, a compromise between the two would be the likely answer, but you would still need to crop into the image to produce a vignette-free, rectangular picture. In doing so, you'd find yourself throwing a lot of pixels away, resulting in a dramatically reduced resolution. So, while there are teleconverter lenses that would fit your camera (including some that are actually marketed as being suitable for the X100), it is not something I would recommend. **Chris Gatum**

LENS COMPATIBILITY

A In *Ask AP*, AP 28 September, Haris Ahmed says he is having problems obtaining sharp images while using a Nikon 50mm f/1.8 lens with his Nikon D5200. I noticed in your answer that you did not mention the fact that the D5200 body lacks an internal motor, which means only certain lenses can be used for autofocus to work. Perhaps Haris is using the Nikkor 50mm f/1.8D lens, which will

not autofocus. I use this lens on my D3000, which also lacks an AF motor, although I find I can focus manually – easily and accurately – by using the rangefinder indicator in the viewfinder. I hope this could be of further help to Haris. **Kevin Harvey**

A Thanks, Kevin. I'd assumed that Haris had a compatible lens, but you're quite right – to be able to use autofocus with the Nikon D5200 you

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need a lens with a built-in AF motor, as the camera itself doesn't have one. This means using an AF-S or AF-I lens. Nikon provides a full list of compatible lenses at imaging.nikon.com/lineup/dslr/d5200/compatibility02.htm. **Chris Gatum**

PHOTOS ON THE STREET

Q My daughter is working on assignment at the moment, having just landed her first job in photography. As street photography is her 'thing', I worry about the legal aspects. Looking around the internet, I have found many conflicting pieces of advice. I have found that it is perfectly legal to photograph people on the street, but is it legal to sell those photos? One of the forums I have read suggests it is OK if the subject is not recognisable, but you need a release form if he/she/they can be identified. Is this correct? **June Ryan**

A Essentially, your research has given you your answers. Despite what some people would have you believe, it is *not* illegal to photograph people on the street, provided they are in a public place. It is also not illegal to sell those images, regardless of whether the subject is recognisable or not.

However, a recognisable subject could pursue you for payment if the image is used commercially. After all, you would essentially be using them to make money. For this reason, stock libraries insist that photographers have a release form for any shots that contain a recognisable subject. Model-release forms are commonplace in posed people pictures (fashion, advertising and the like), where a model has been 'employed' to be the subject, but the same rules apply for casual street shots, even if there isn't a commercial aim at the time of shooting: who knows what the image might be used for in the future?

So, my advice to your daughter is simple: wherever possible, she should get her subject(s) to sign a release form. Admittedly, this won't always be practical, and her subjects might actually be confused as to why she is thrusting a piece of paper under their nose to sign (it can raise a lot of



Original slide

The edges of the memorial are clearly showing slight flare in the original image

AP GLOSSARY

Release form

A release form is a written agreement between a photographer and another party that sets out what the photographer can and can't do with images that they take. A release might relate to a property (a 'property release'), but more commonly it relates to a person, as in the case of a 'model release'. Although a release isn't a legal requirement (in most cases) for taking pictures, it is a legally binding contract that makes it very clear that the photographer has permission to use the images they take of a property or person, as well as setting out any conditions or restrictions, and any fees involved.

Once it has been signed by both

parties (and witnessed by a third), there is a greatly reduced risk of legal repercussions later. It's not an absolute guarantee that someone can't and won't take legal action, but it's much harder for someone to claim they didn't give you permission to take their picture, or sell images of them, if you've got a signed agreement in your files!

If you enter 'model release' into an internet search engine, you will find countless variations on the theme that you are free to download and use, but be aware that there is no real 'standard' in terms of content. If you are unsure, sticking to something from a reputable photographic organisation is perhaps the best option.

questions about exactly what they get out of the deal). But, if there's a chance that an image could be used commercially – and taken entirely out of context in the process – it is a good idea to have something covering you. If she intends to sell via libraries, then it is essential. **Chris Gatcum**

MEMORIAL MYSTERY

Q I have just scanned a number of old Kodachrome slides and have found that when I increase the shadow detail of this image of a war memorial (below) in Lightroom, a strange phenomenon occurs – it appears that the background hills and reservoir can be seen *through* the memorial, almost like a double exposure. What is going on? **Roy Kennie**

A I think the answer to this is all about the lighting and your lens. It looks to me that you took this photograph in the evening, when the sun



was low in the sky, out of shot to the right of the frame. However, although the sun is out of shot, it looks like it was in front of the camera, so you've essentially got a backlit image. There is always a risk that flare will make an appearance in this situation.

I'm not talking about extreme flare, where shooting into the sun creates a kaleidoscope of colour across your shots, but a more subtle, contrast-reducing haze. This is actually quite common in studio photography, when shooting a subject against a white backdrop. If the light on the background is significantly brighter than the subject, it can result in flare, where the overall contrast of the shot is reduced and the edges of the subject can start to appear as if they're being 'eaten away' by the light.

It looks as though the same thing is happening here. Although the backlighting isn't particularly strong, the transition from dark stone to brighter water/sky isn't clear-cut. You can see the effect in your initial scan, where the light from the bright(ish) sky and water appears to be 'wrapping around' the monument and wall, but it is clearly exaggerated when you lighten the shadows.

The reason the hills appear to be exposed through the monument is because the light in those areas *isn't* flaring around the subject. As the contrast between the monument edge and the background is much lower, this hasn't caused any problems. You'll notice that the centre of the cross at the top of the monument is similarly unaffected. If there weren't any flare, then the monument would be in total silhouette.

You don't say what camera/lens you were using, but I would suggest that your lens was the main culprit in this particular instance. If you've attempted to lighten the image at the scanning stage, this would also emphasise the flare. **Chris Gatcum**

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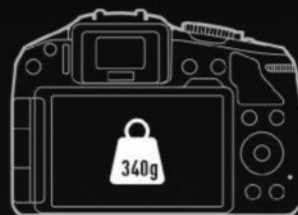
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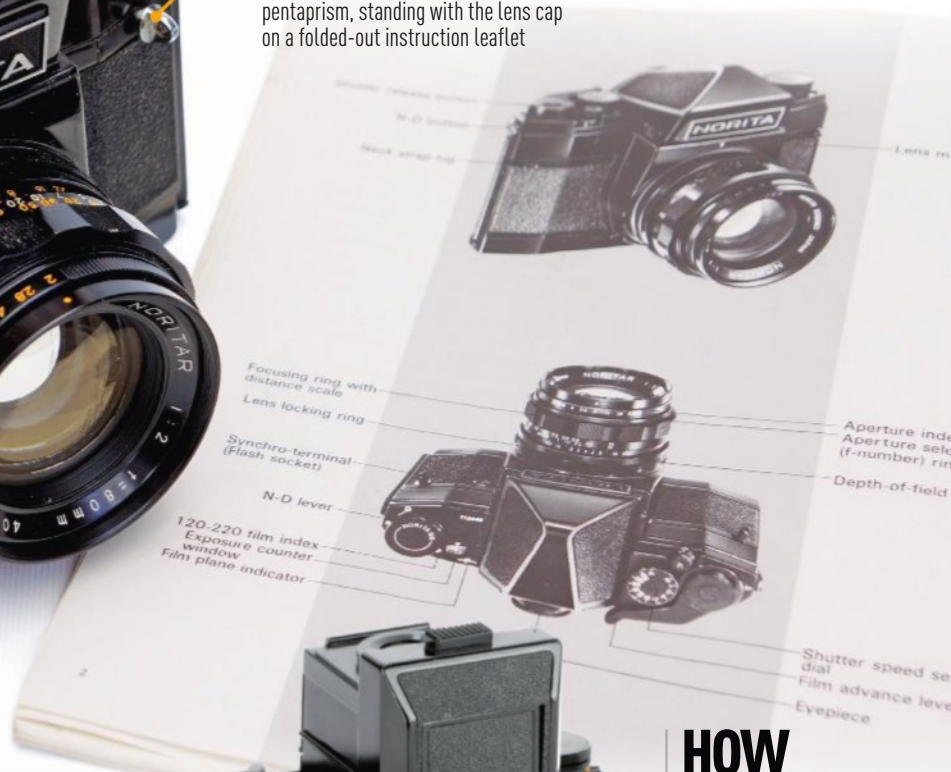
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With 80mm f/2 Noritar

The Norita 66 and Graflex Norita pentaprism, standing with the lens cap on a folded-out instruction leaflet



Norita 66

Ivor Matanle traces the history of a 6x6cm SLR from the early 1970s that could use either 120 or 220 film

AT THE beginning of the 1970s, rollfilm SLRs were principally used by professional photographers. Bigger and heavier than 35mm SLRs, most were too expensive for amateurs. The dominance of the Hasselblad 500C modular design in the professional market caused most competitors to emulate it to greater or lesser degrees – think Bronica, Mamiya RB67, Rollei SL66, Mamiya 645 and Bronica ETRs.

Yet several manufacturers from 1955–1980 produced rollfilm SLRs that were essentially enlarged 35mm SLR designs that accommodated 120 or 220 film. These did not have interchangeable film backs or the Hasselblad's ability to synchronise with studio flash at shutter speeds of up to 1/500sec, since most had focal-plane

shutters synchronised only at speeds of 1/30sec or 1/60sec. The manufacturers assumed that travel photographers, who rarely worked in a studio or needed to change films in the middle of a roll, would welcome a lighter, faster-to-use camera for 6x6cm or 6x7cm daylight photography – and they were right.

The first of this type of post-Second



For studio work

The scarce waist-level viewfinder and 70mm f/3.5 lens with leaf shutter configure the camera ideally for work on a tripod

World War rollfilm SLR was the East German KW Praktisix of 1956, which developed via the Praktisix II into the Pentacon Six, followed by the hugely successful Pentax 6x7cm of 1969. The Rittreck 66, later adapted to become the Norita 66, was, in the late 1960s, the first Japanese single-lens

HOW MUCH DO THEY COST?

Norita sales are comparatively few, and establishing current market prices is not easy. Rocky Cameras recently sold a Norita 66 with the waist-level finder and 70mm f/3.5 lens with leaf shutter, for which the asking price was £499.99. A Rittreck 66 with the 80mm f/2 lens was recently sold on eBay for £350, and there are, as I write, examples of the 70mm f/3.5 and 40mm f/4 Noritar lenses on eBay at 'Buy it Now' prices of £199.99 and £433.17 respectively.



Inside view

The adjustable pressure plate for 120/220 film and cloth focal-plane shutter are clearly visible

and the Fresnel focusing screen gave a surprisingly bright image. The screen had a microprism circle in the middle, with a split-image rangefinder in the centre of the microprism. The pentaprism viewfinder is interchangeable with a waist-level finder, which is scarce. Theoretically, it is also interchangeable with a prism with built-in CdS exposure meter, introduced in 1978, which is rare. However, fitting the metering prism needs the camera-speed dial changed by an expert, for which you would need a repairer who also has the replacement speed dial. So do not buy a CdS prism for a Norita 66 unless it is already fitted to a camera.

The lever-wind film transport is double-stroke, the first stroke winding the shutter, the second winding on the film. The wind is surprisingly smooth for a rollfilm SLR. There is a facility for making double exposures on the same frame. When loading the Norita, it is necessary to wind and fire the shutter repeatedly until the exposure counter gets to '1'. Winding off at the end of the film takes many strokes.

NORITA LENSES

The early Rittron lenses (made by Norita) for the Rittreck 66 were finished in satin chrome, whereas all the Noritar lenses supplied for the Norita 66 had black mounts. Both series used the same unique breechlock mount.

The lens that reviews available on the internet rave about is the 80mm f/2, in some cases, I suspect, because there have been no other 80mm f/2 lenses to cover 6x6cm. However, there are also many reports on performance. Quite a few reviewers extol the quality of the f/2 Noritar's bokeh – that mysterious quality



View from above

The camera layout is similar to those of most 1970s 35mm SLRs. The viewfinder magnifier has been folded back to give a clear view of the screen

operating a switch beside the exposure counter. The cloth focal-plane shutter provided speeds from 1–1/500sec plus B and all the lenses sold to fit it had internally actuated automatic diaphragms, with stop-down levers on the lenses for assessing depth of field. All Norita 66 cameras have black enamelled brass bodies and are consequently heavy by modern standards, as are the lenses.

The instant-return reflex mirror was large, to avoid vignetting problems with long-focus lenses,

Waist-level finder closed

The name on the front of the finder is visible, and removing the 70mm f/3.5 lens (rear visible) shows the breechlock mount and diaphragm actuator. The leaf shutter's PC flash socket is on the side of the lens, near the front

1968

Rittreck 66 marketed by Musashino

1969

Musashino becomes bankrupt. Subcontractor Norita acquires tools and rights

1971

Norita launches Norita 66 internationally

1972

Norita 66 marketed in Japan

1972

Rittron lens range renamed Noritar

1978

CdS metering prism introduced

1979

Norita 66 production ends



reflex of this type. It was originally designed for and manufactured by Musashino Koki of Kawasaki City, the company that made the

Rittreck IIa, about which I wrote in AP 18 May. The Rittreck 66, unlike the later Norita 66, had its metal parts in a chrome finish and offered mirror lock-up. It shares with the Norita 66 the distinction of being the only 6x6cm SLR design ever to offer an 80mm f/2 lens, although Mamiya supplied an 80mm f/1.9 lens for its 645 range during the 1970s.

That 80mm f/2 lens and others for the Rittreck 66 were manufactured by Norita Kogaku KK, founded in 1951 by Norita Toshio, a former employee of Tokyo Kogaku (Topcon). The company worked as a subcontractor to Musashino, among others, and initially made only the pentaprism for the Rittreck 6x6. However, when Norita started making lenses too, it also supplied that formidable 80mm f/2 standard lens, and a whole range of other focal lengths for the Rittreck 6x6, all initially branded 'Rittron'. In 1969, Musashino became bankrupt. Norita acquired the machine tools and hired some of the production team making the Rittreck 66, who then modified the camera and rebadged it as the Norita 66. The new camera was produced for export from 1971, and released on to the Japanese market in 1972. For the US market, Norita signed a distribution agreement with Graflex, which sold the camera in the USA as the Graflex Norita.

Amateur Photographer reviewed the Norita 66 with standard lens and plain prism in the 27 October 1971 issue, and reviewed the 40mm, 55mm, 160mm and 240mm lenses the following week (3 November). Although the review welcomed the system, it stated that many of the lenses produced images that were not very sharp, especially at the larger apertures, and revealed problems with flare.

SPECIFICATION

The Norita 66 was a 6x6cm SLR that could use either 120 or 220 film, the film type being selected by reversing the position of the pressure plate before loading and



of sanctified aberrations that I do not recall ever having seen mentioned prior to about 1980. Many photographs taken with the 80mm f/2 at full aperture can be found in websites related to the Norita 66, and they all exhibit very agreeable pictorial effects achieved as a result of the obviously limited depth of field of an 80mm f/2 lens. One account says that the depth of field of the 80mm f/2 at 0.8m is 28mm, which is the same as a Pentax 105mm f/2.4 lens for the Pentax 6x7 at 1m, all facts determined by physical laws rather than any aspect of the lens specification.

Another notable, and now very scarce, lens for the Norita was the 70mm f/3.5 Noritar with a leaf shutter within the lens. Since the leaf shutter was flash-synchronised at all shutter speeds, this enabled users who needed occasionally to work in a studio to photograph moving subjects, such as fashion models, using small apertures to get substantial depth of field, and achieve pin-sharp images because of the extremely short duration of studio flash. The 70mm Norita is, in any case, an extremely good lens, rendering fine detail across the field.

The table (below) summarises all the

MEDIUM-FORMAT NORITAR LENSES

40mm f/4 Noritar
55mm f/4 Noritar
70mm f/3.5 Noritar
80mm f/2 Noritar
100mm f/3.5 Noritar
160mm f/4 Noritar
240mm f/4 Noritar
400mm f/4.5 Noritar

Norita accessories

The accessories range was not large and most items are rare. Top (l-r): 160mm f/4 Noritar, 70mm f/3.5 Noritar and 80mm f/2 Noritar. Centre (l-r): Hood for 80mm f/2, Graftlex Norita prism, waist-level finder and body cap. Bottom (l-r): Eye cup, and lens caps for 70mm and 80mm lenses

WATCH OUT FOR

SHUTTER

Large focal-plane shutters, wherever you find them, have a lot of mass to move rather quickly, and are inevitably subject to wear and deviations from their original specifications. I have come across a number of reports of Norita shutters needing a visit to the workshop, but the same would be true of Pentacon Six or Bronica cameras of similar age. The difference is that there would be many more Pentacon Six or Bronica cameras than Noritas available as parts donors. Should you have a Norita that needs work, try Clive Christian in Uckfield, East Sussex, who is good at most camera repairs and may be able to help. Call 01825 766 202 or email flashrepairs@aol.com.



Lens trio

The Norita 66 with waist-level finder and 80mm f/2 Noritar, with a Graftlex Norita prism finder to the right, and the 160mm f/4 and 70mm f/3.5 Noritar lenses to the left

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YOU MAY ALSO LIKE



A Pentacon Six TL with 80mm f/2.8 Biometar

Thanks to Don Baldwin of the PCCGB for the photographs of his Norita 66 for this article

lenses that were marketed in black finish for the Norita 66. It is interesting to note (see photographs) the different coloured coatings on the lenses, which is possibly an indication of multi-coating on later examples.

Inevitably, with all Norita lenses being scarce, and most Pentacon Six lenses being fairly common, questions have frequently been asked about the availability of an adapter to fit Pentacon Six lenses to Norita 66 or Rittreck 66 bodies. The answer is that no adapter has ever been made commercially, but at least one example exists and is illustrated at www.pentaconsix.com/norita66.htm. However, that adapter does not enable the Pentacon Six camera to operate the Norita automatic diaphragm.

The problems are explained at the above website, but in essence the main issues are threefold. First, the flange-to-film distance (register) of the Pentacon Six is greater than that of the Norita, so there are, in theory, a few millimetres of space into which a very slim adapter could be fitted while retaining infinity focus with the Norita lens. However, the Norita system has a breechlock ring on the lens that engages with lugs on the camera body, whereas the Pentacon Six system has a breechlock ring on the camera body that engages with lugs on the lens. Therefore,

any adapter has to have breechlock locking rings on both sides. Getting both into the space available is extremely difficult, and therefore expensive. Third, to make matters worse, the Pentacon Six diaphragm actuator is a pin that has to be pushed into the lens, as on a Praktica or Pentax screw lens, whereas the Norita diaphragm actuator has to be moved from side to side. Nobody has ever worked out how to do that in the space available.

NORITA ACCESSORIES

Norita supplied a modest range of accessories for the 66. There were filters and lens hoods for the various lenses, a set of extension tubes, a right-angle finder, an accessory shoe that sits on the top of the prism and clips on to the viewfinder eyepiece, two kinds of microscope adaptor, a rubber eyecup and various caps. **AP**



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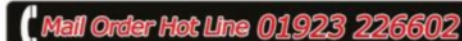
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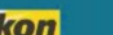
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35RC W... £145
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40-150 M-ZUIKO C... £185
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E-PL1/14-42MM W... £156
EPL3/14-42MM W... £216
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PEN FT/38MMF18 C... £350
PENT FT/38MM W... £425
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T32 FLA C... £32
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FZ28 W... £85
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GF2 BODY C... £110
GF2 BODY W... £89
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LUMIX TZ65 C... £142
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TZ5 C... £87

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K1000/50MM F2 C... £95

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KM/50MM F1.7 W... £175
KM/50MM F1.8 W... £250
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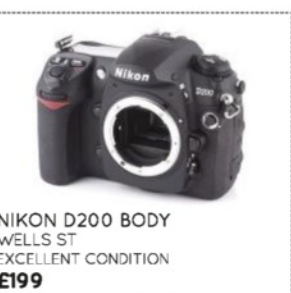
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Body Only + 18-105 VR
£512.00* £649.00*

*Prices include £70 cashback from Nikon if bought before 26.01.2014

Nikon D7100

24.1 MEGA PIXELS | 6 FPS | £100 cashback

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*Price includes £100 cashback from Nikon if bought before 26.01.2014

Nikon D3200

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Body Only + 18-55 VR
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Nikon D5200

24.1 MEGA PIXELS | 1080p FULL HD | £50 cashback

Body Only + 18-55 VR
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Nikon D800

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35mm f2 AF Nikkor D	£259.00	AF-S 300mm f/2.8G ED VR II	£3,999.00	AF-S 24-85mm f/3.5-4.5G ED VR	£429.00
35mm f/1.8 AF-S DX	£155.00	AF-S 300mm f/4D IF-ED	£1,029.00	AF-S 24-120mm f/4G ED VR	£799.00
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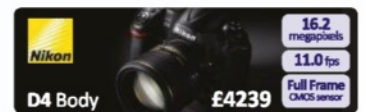
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Cartridge Code:	Originals:	Jet Tec Compatibles:	Suitable EPSON Printers:
T007 Black	£29.99 16ml	£3.99 20ml, 3 for £10.99	Photo 790, 870, 890, 895, 900, 915, 1290
T008 Colour	£23.99 46ml	£4.99 50ml, 3 for £13.99	Photo 790, 870, 890, 895, 915
T009 Colour	£29.99 68ml	£4.99 70ml, 3 for £13.99	Photo 900, 1270, 1290
T026 Black	£39.99 16ml	£3.99 20ml, 3 for £10.99	Photo 810, 830, 830u, 925, 935
T027 Colour	£29.99 46ml	£4.99 50ml, 3 for £13.99	
T0341-T0347 Set of 7	£126.99 set of 7	Check Website.	Photo 2100
T0341/8, each	£15.99 17ml	Check Website.	Chameleon Inks
T0342/3/4, each	£18.99 17ml	Check Website.	
T0345/6/7, each	£18.99 17ml	Check Website.	
T0441-T0454 Set of 4	£49.99 set of 4	£14.99, 3 sets for £42.99	C64, C66, C84, C86, CX3600/3650, CX6400, CX6600
T0441 Black	£21.99 13ml	£4.99 21ml, 3 for £13.99	Parasol Inks
T0452/3/4, each	£11.99 8ml	£3.99 21ml, 3 for £10.99	R200, R220, R300, R320, R340
T0481-T0486 Set of 6	£69.99 set of 6	£19.99, 3 sets for £56.99	RX500, RX600, RX620, RX640
T0481/2/3, each	£16.99 13ml	£3.99 21ml, 3 for £10.99	Seahorse Inks
T0484/5/6, each	£16.99 13ml	£3.99 21ml, 3 for £10.99	Photo R800, R1800
T0540-T0549 Set of 8	£109.99 set of 8	£35.99, 3 sets for £99.99	Frog Inks
T0540 Gloss	£8.99 13ml	£3.99 21ml, 3 for £13.99	
T0541/2/3/4, each	£14.99 13ml	£4.99 21ml, 3 for £13.99	Photo R240, R245, RX420, RX425, RX520, RX525
T0547/8/9, each	£14.99 13ml	£4.99 21ml, 3 for £13.99	Duck Inks
T0551-T0554 Set of 4	£34.99 set of 4	£14.99, 3 sets for £42.99	Photo R2400
T0551 Black	£8.99 8ml	£3.99 21ml, 3 for £10.99	Lilly Inks
T0552/3/4, each	£8.99 8ml	£3.99 21ml, 3 for £10.99	
T0591-T0599 Set of 8	£99.99 set of 8	Check Website.	D88, D88, DX3800/3850, DX4200/4250, DX4800/4850
T0591/2/3, each	£12.99 13ml	Check Website.	Teddy Bear Inks
T0594/5/6, each	£12.99 13ml	Check Website.	S20, S21, SX100/105/110/115/200/205/210/215
T0597/8/9, each	£12.99 13ml	Check Website.	SX400/405/415/515, D78/92/120, B40W, BX300
T0611-T0614 Set of 4	£34.99 set of 4	£14.99, 3 sets for £42.99	DX4000/4400/5000/6000/7000/7400/8400/9400
T0611 Black	£8.99 8ml	£4.99 21ml, 3 for £13.99	Photo 1400
T0612/3/4, each	£8.99 8ml	£3.99 21ml, 3 for £10.99	Owl Inks
T0711-T0714 Set of 4	£34.99 set of 4	£14.99, 3 sets for £42.99	Photo P50, PX650/660/700W/710W/720WD, PX730WD/800FW/810FW/830FW/830FWD
T0711 Black	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	R265/285/360, RX560/585/685
T0712/3/4, each	£8.99 5.5ml	£3.99 13ml, 3 for £10.99	Photo R1900
T0791-T0796 Set of 6	£74.99 set of 6	Check Website.	Flamingo Inks
T0791/2/3, each	£12.99 10ml	Check Website.	
T0794/5/6, each	£12.99 10ml	Check Website.	
T0801-T0806 Set of 6	£51.99 set of 6	£19.99, 3 sets for £57.99	Photo R2880
T0801/2/3, each	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	Husky Inks
T0804/5/6, each	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	
T0870-T0879 Set of 8	£74.99 set of 8	Check Website.	S22, SX125/130, SX420W/425W/445W, BX305F
T0870 Gloss	£7.99 11.4ml	Check Website.	Fox Inks
T0871/2/3/4, each	£9.99 11.4ml	Check Website.	SX420W/425W/445W/525WD/620FW, BX305F/320FW/525WD/535WD/625FWD/630FW, BX635FWD/BX925FWD/BX935FWD, B42WD
T0877/8/9, each	£9.99 11.4ml	Check Website.	Photo R3000 Turtle Inks
T0961-T0969 Set of 8	£74.99 set of 8	Check Website.	Photo R2000 Kingfisher Inks
T0961/2/3/4/5, each	£9.99 11.4ml	Check Website.	Photo RX700 Penguin Inks
T0966/7/8/9, each	£9.99 11.4ml	Check Website.	Photo Pro 3800, 3880
T1281-T1284 Set of 4	£29.99 set of 4	£14.99 set of 4	Workforce WF-2010W, 2510WF, 2520NF, 2530WF, 2540WF
T1281 Black	£7.99 5.9ml	£4.99 13ml	Fountain Pen Inks
T1282/3/4, each	£7.99 3.5ml	£3.99 10ml	Workforce WF-2010W, 2510WF, 2520NF, 2530WF, 2540WF
T1291-T1294 Set of 4	£42.99 set of 4	£16.99 set of 4	High Capacity Fountain Pen Inks
T1291 Black	£10.99 11.2ml	£5.49 16ml	Expression Home XP300, XP102, XP202, XP205
T1292/3/4, each	£10.99 7ml	£4.49 13ml	XP302, XP305, XP402, XP405
T1571-9, each	£20.99 25.9ml each or £164.99 set of 8		Daisy Inks
T1591-9, each	£14.99 17ml each or £107.99 set of 8		Expression Home XP300, XP102, XP202, XP205
T5591-6, each	£13.99 13ml each or £74.99 set of 6		XP302, XP305, XP402, XP405
T5801-9, each	£41.99 80ml each or £329.99 set of 8		High Capacity Daisy Inks
No.16 Set of 4	£24.99 set of 4	£14.99 set of 4	Expression Photo XP750, XP850
No.16 Black	£7.99 5.4ml	£4.99 18ml	Elephant Inks
No.16 C/M/Y, each	£5.99 3.1ml	£3.99 13ml	Expression Photo XP750, XP850
No.16XL Set of 4	£44.99 set of 4	£14.99 set of 4	High Capacity Elephant Inks
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No.16XL C/M/Y, each	£11.99 6.5ml	£3.99 13ml	Expression Premium XP600, XP605, XP700, XP800
No.18 Set of 4	£22.99 set of 4	£14.99 set of 4	Polar Bear Inks
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No.18XL Set of 4	£46.99 set of 4	£14.99 set of 4	
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No.18XL C/M/Y, each	£11.99 6.6ml	£3.99 13ml	
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No.24 B/L/C/L/M, each	£7.99 5.1ml		
No.24 C/M/Y, each	£7.99 4.6ml		
No.24XL Set of 6	£69.99 set of 6		
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No.26 C/M/Y, each	£7.99 4.5ml		
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P-Type Adapter Rings

49mm Adapter Ring	£4.99
52mm Adapter Ring	£4.99
55mm Adapter Ring	£4.99
58mm Adapter Ring	£4.99
62mm Adapter Ring	£4.99
67mm Adapter Ring	£4.99
72mm Adapter Ring	£4.99
77mm Adapter Ring	£4.99
82mm Adapter Ring	£4.99

P-Type Holders

Holder Standard	£5.99
Holder Wide Angle	£6.99
Hood Modular	£6.99

P-Type Filter Wallet

A smooth, cushioned filter wallet, to protect and store up to 8 P-Type filters. **£9.99**

P-Type Six-Piece Neutral Density Filter Kit

£49.99
£43.99

Neutral Density filters have a multitude of uses - from increasing detail in landscapes and reducing over-exposed skies, to creating stunning motion scenes by reducing shutter speeds. Here's a kit which includes all the popular ND filters, and everything you need to get started! The kit contains: 1x ND2 Filter, 1x ND2 Soft Graduated Filter, 1x ND4 Filter, 1x ND4 Soft Graduated Filter, 1x P-Type Filter Holder, 1 x P-Type Adapter Ring of your choice (49-82mm).

We also stock Z-Pro (100mm) and A-Type (67mm) filters, holders and adapter rings

LENS HOODS & CAPS

Bayonet-Fit Lens Hoods

A comprehensive range of aftermarket matt black bayonet-fit lens hoods for Canon, Nikon and Sony lenses.

ES-62 Canon 50/1.8	£9.99
ES-7111 Canon 50/1.4	£9.99
ET-60 Canon 75-300/4-5.6	£9.99
ET-65B Canon 70-300/4-5.6	£9.99
ET-67 Canon 100/2.8 Macro	£9.99
ET-67B Canon 60/2.8	£9.99
EW-60C Canon 18-55 IS	£7.99
EW-73B Canon 17-85 IS	£9.99
EW-78BII Canon 28-135 IS	£9.99
EW-78D Canon 18-200 IS	£9.99
EW-78E Canon 15-85 IS	£12.99
EW-83E Canon 17-40/4.0	£12.99
EW-83J Canon 17-55/2.8	£12.99
HB-25 Nikon 24-85, 24-120	£12.99
HB-37 Nikon 55-200 VR	£7.99
HB-45 Nikon 18-55 VR	£7.99
SH-006 Sony 18-70/3.5-5.6	£9.99
SH-108 Sony 18-55/3.5-5.6	£9.99

This is just a sample, more in stock!

Screw-Fit Lens Hoods

52mm Shaped Petal Hood	£6.99
55mm Shaped Petal Hood	£6.99
58mm Shaped Petal Hood	£6.99
62mm Shaped Petal Hood	£7.99
67mm Shaped Petal Hood	£7.99
72mm Shaped Petal Hood	£9.99
77mm Shaped Petal Hood	£9.99
82mm Shaped Petal Hood	£11.99
46mm Rubber Hood	£3.99
52mm Rubber Hood	£3.99
55mm Rubber Hood	£3.99
58mm Rubber Hood	£3.99
62mm Rubber Hood	£4.99
67mm Rubber Hood	£5.99
72mm Rubber Hood	£5.99
77mm Rubber Hood	£5.99

Lens Caps

30mm, 37mm, 40mm, 43mm, 46mm, 49mm, 52mm, 55mm, 58mm, 62mm, 67mm, 72mm, 77mm, 82mm, 86mm, 95mm	£3.99 each
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We also stock a range of body caps and rear lens caps for Canon, Nikon, Olympus, Sony, Pentax, etc

SCREW-TYPE FILTERS

KOOD

Japanese Optical Glass Filters
Coated to reduce lens flare and reflections.

UV / Haze Filters

Used both to protect the lens of your camera, and to absorb ultraviolet rays that can cause photos to appear hazy.

46mm UV / Haze	£6.99
52mm UV / Haze	£6.99
55mm UV / Haze	£7.99
58mm UV / Haze	£8.99
62mm UV / Haze	£9.99
67mm UV / Haze	£10.99
72mm UV / Haze	£11.99
77mm UV / Haze	£14.99
82mm UV / Haze	£17.99
86mm UV / Haze	£22.99

More sizes in stock, from 24 to 86mm!

Skylight Filters

Similar to a UV filter, but with a pinkish tint to add a gentle warmth to your photos.

52mm Skylight	£7.99
55mm Skylight	£8.99
58mm Skylight	£9.99
62mm Skylight	£10.99
67mm Skylight	£11.99
72mm Skylight	£13.99
77mm Skylight	£16.99

More sizes in stock, from 30 to 105mm!

Close Up Filter Sets

Sets containing three filters, rated at +1, +2, and +4 diopters. Increases close up / macro ability of the lens they are fitted to.

52mm Close-Up Set	£26.99
55mm Close-Up Set	£29.99
58mm Close-Up Set	£34.99

More sizes in stock, from 46 to 77mm!

Lens Converters

Ideal for converting your kit lens to a 2.0X telephoto or 0.5X wide angle lens.

52mm 2.0X or 0.5X converter	£35.99
55mm 2.0X or 0.5X converter	£37.99
58mm 2.0X or 0.5X converter	£39.99

More sizes in stock, from 46 to 82mm!

Light Craft Workshop Filters

Amazing but true - by simply rotating the outer element of the filter, the amount of light passing through the filter can be adjusted from a 2 stop to an 8 stop reduction. The FaderND filter is constructed from two opposing sheets of polarizing glass, the outer sheet mounted in an independently rotating frame. The new Mk II version features both improved optical elements, and a thinner, conical shaped frame to reduce the chance of vignetting. Also available is the highly acclaimed ND500MC fixed 9-stop filter with ultra-thin frame for wide angle photography.

Genuine LightCraftWorkshop filters - beware of imitations!

FaderND MkII (2-8 stop)

52mm FaderND MkII	£56.99
55mm FaderND MkII	£59.99
58mm FaderND MkII	£62.99
62mm FaderND MkII	£69.99
67mm FaderND MkII	£79.99
72mm FaderND MkII	£89.99
77mm FaderND MkII	£99.99

Step-Up and Step-Down Rings

Stepping rings are used to "step-up" or "step-down" from one filter thread size to another.

34-37mm	52-55mm	58-55mm	67-62mm
37-43mm	52-58mm	58-62mm	67-77mm
43-46mm	55-52mm	58-67mm	72-67mm
46-49mm	55-58mm	62-67mm	72-77mm
49-52mm	58-52mm	62-72mm	77-72mm

All just £4.99 each!

MACRO PHOTOGRAPHY

Reversing Rings - £12.99

These fit to the camera body, between the camera and lens, leaving a screw thread to enable the reverse mounting of lenses. A way of obtaining a high reproduction ratio, allowing extreme Macro photography.

Canon: 52, 55, 58, 62, 67mm	
Nikon: 52, 55, 58, 62, 67mm	
Pentax K: 52, 55, 58, 62, 67mm	
Olympus: 52, 55, 58, 62, 67mm	
Sony: 52, 55, 58, 62, 67mm	

Coupling Rings - £11.99

Used to attach two lenses together via their filter threads, achieving high magnifications

52-52mm, 52-55mm, 52-58mm	
55-55mm, 55-58mm, 58-58mm	

T2 Mounts - £12.99

Canon, Nikon, Sony, Oly, Pentax

Series 7 Rings, Rollei Rings and Hasselblad Rings also in stock.

Telephone: 01926 339977 or 0800 1077 211

www.premier-ink.co.uk

Premier Ink, Longfield Road, Leamington Spa, CV31 1XB

Circular Polarising Filters

These remove reflections from surfaces such as glass and water, as well as increasing contrast and saturation.

46mm Circular Polarizing	£18.99
52mm Circular Polarizing	£19.99
55mm Circular Polarizing	£21.99
58mm Circular Polarizing	£24.99
62mm Circular Polarizing	£29.99
67mm Circular Polarizing	£34.99
72mm Circular Polarizing	£39.99
77mm Circular Polarizing	£44.99
82mm Circular Polarizing	£49.99
86mm Circular Polarizing	£59.99

More sizes in stock, from 27 to

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250mm F4.5 W	E++ £199
350mm F5.6 Apo	E++ £399 - £449
360mm F8	E++ £139 - £199
1.4x Converter	E++ £179 - £199
120 Pro Mag	E++ £249
120 Pro Mag (6x4.5)	E++ £145
120 Pro Mag (6x4.5cm)	E++ £69
220 Pro Mag	E++ £249 - £249
Polaroid Mag (R267)	E++ £35
AS Prism Finder	E++ £149 - £179
PD Prism Finder	E++ £129
Prism Finder	E++ £59
Auto Extension Tube No 1	E++ £49 - £59
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F5 Body Only	E++ £229 - £249
F4E Body Only	E++ £249 - £299
F4S Body + MP23 Control Back	E++ £249
F4S Body Only	Exc / E++ £99 - £249
F4 Body Only	E++ £149
F100 Body Only	As Seen £79
F90 Body Only	E++ £39
F80 Black Body Only	E++ £39
F80 Chrome Body Only	E++ £39
F80 Date Body Only	E++ £59
F70 Body Only	E++ £109 - £229
F65 Chrome Body Only	E++ / Mint £25
F60 Chrome Body Only	As Seen £149 - £249
F55 Chrome Body Only	E++ £115 - £225
F50 Black Body Only	E++ £115
F50 Chrome Body Only	E++ £115
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F601 Date Body Only	E++ £29
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18-55mm F3.5-5.6 AFS	E++ £249
18-55mm F3.5-5.6 G AFS DX	E++ £39
18-55mm F3.5-5.6 G AFS DX VR	E++ £69
18-55mm F3.5-5.6 G AFS VR	E++ / Mint £79
18-200mm F3.5-5.6 G AFS DX VR II	E++ / Mint £439
20-35mm F2.8 AFD	E++ £59
24mm F1.4 G AFS ED	Mint £1,249 - £1,349
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24-50mm F3.5-4.5 AFN	E++ £79 - £99
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28mm F2.8 AFN	E++ £125
28-70mm F3.5-4.5 AFD	E++ £89 - £99
28-80mm F3.5-5.6 AFD	E++ £49
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28-105mm F3.5-4.5 AFD	E++ £129
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35-70mm F3.3-4.5 AFN	E++ / E++ £49 - £59
35-105mm F3.5-4.5 AF	As Seen £49
50mm F1.4 AFD	E++ £189
50mm F1.8 AFD	E++ £79
55-200mm F3.5-5.6 AFS DX G	E++ / Mint £399
55-200mm F3.5-5.6 AFS DX G VR	Mint £1,119
55-200mm F3.5-5.6 AFS DX VR	E++ £899
70-200mm F2.8 G AFS ED VR II	E++ £1,349
70-210mm F4-5.6 AFN	E++ £179
70-300mm F4-5.6 AFD	E++ / E++ £59 - £69
70-300mm F4-5.6 G ED AFD	E++ / E++ £119 - £149
75-240mm F4.5-5.6 AFD	E++ / E++ £69
80-200mm F4.5-5.6 AFD	E++ £39
80-400mm F4.5-5.6 AFD VR	E++ £549 - £599
85mm F1.8 AFD	E++ £39
105mm F2.8 AF Micro	E++ £349
105mm F2.8 AFS VR Micro	E++ £519
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180mm F2.8 ED AFD	E++ £449 - £499
200-400mm F4 G VR AFS IFED	E++ / Mint £3,199 - £3,599

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Sigma 18-125mm F3.5-5.6 DC OS HSM	Mint £1,179
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Sigma 30mm F1.4 DC EX HSM	E++ £219
Sigma 50mm f1.4 EX DG	E++ £249
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Sigma 70-300mm F4-5.6 Apo DG	E++ £69
Sigma 70-300mm F4-5.6 Apo Macro	E++ / E++ £69 - £99

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Sigma 70mm F2.8 EX DG Macro	E++ / Mint £239 - £259
Sigma 80-400mm F4.5-5.6 Apo DG OS	E++ £499
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TC-14EII Converter	E++ / Mint £229 - £239
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OM20 Chrome + 50mm F1.8	E++ £59
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50-250mm F5 Zuiko	E++ £199 - £349
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645N + 45-85mm F4.5 FA	E++ £799
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45mm F2.8 A	E++ / E++ £159 - £229
45-85mm F4.5 A	E++ £289
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100mm F4 SMC Macro + 1:1 Converter	E++ £449
135mm F4 Macro	E++ / E++ £199 - £299
135mm F4 Macro Takumar	Exc / E++ £129 - £149
200mm F4	E++ £199
200mm F4 Takumar	As Seen / E++ £79 - £199
300mm F4	E++ / E++ £199 - £349
300mm F4 Takumar	As Seen / E++ £159 - £349
500mm F5.6	E++ £589 - £899
TC-2x Rear Converter	E++ £79
Winder 2x Converter	E++ £79
6x7 Autobelows	E++ / E++ £249 - £349
AE Meter Prism 67II	Mint- £199
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6008 Pro Complete	E++ £699
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SLX MkII Complete	E++ £299
XAC2 Monorail	E++ £389
50mm F4 FLE PD	E++ £39
50mm F4 PD	Exc / Mint- £499 - £599
80mm F2.8 HFT	E++ £149
120mm F4 PD Macro	E++ £799
150mm F4 EL	E++ £499
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Automat Model 4	As Seen £89
Black Baby 4x4	Exc £125
Grey Baby 4x4	E++ £195
IA Type 3	As Seen £79 - £95
IA Type 4.5	As Seen £79
IIc	As Seen £89
IIc	As Seen £89
IV	E++ £125
Magic	E++ £199
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Rolleicord II	As Seen £109
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T Type 1 - Black	E++ £249
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MX Chrome Body Only	Exc / E++ £79 - £99
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Super A Body Only	E++ £59

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6x7 Mirror Up Complete	E++ £369
6x7 Mirror Up Complete + TTL Prism	E++ £399
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45mm F4 SMC	Exc / E++ £199 - £299
100mm F4 SMC Macro + 1:1 Converter	E++ £449
135mm F4 Macro	E++ / E++ £199 - £299
135mm F4 Macro Takumar	Exc / E++ £129 - £149
200mm F4	E++ £199
200mm F4 Takumar	As Seen / E++ £79 - £199
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300mm F4 Takumar	As Seen / E++ £159 - £349
500mm F5.6	E++ £589 - £899
TC-2x Rear Converter	E++ £79
Winder 2x Converter	E++ £79
6x7 Autobelows	E++ / E++ £249 - £349
AE Meter Prism 67II	Mint- £199
Waist Level Finder	E++ £59

Rollei Twin Lens Reflex	E++ £2,499
2.8X	Mint- £2,499
2.8X Planar	E++ £499
3.5 MX-EVS	E++ £299
3.5E Planar	E++ £349
Art Deco	As Seen £79
Automat Model 4	As Seen £89
Black Baby 4x4	Exc £125
Grey Baby 4x4	E++ £195
IA Type 3	As Seen £79 - £95
IA Type 4.5	As Seen £79
IIc	As Seen £89
IIc	As Seen £89
IV	E++ £125
Magic	E++ £199
Magic II	E++ £199
Model 1	As Seen £79
Rolleicord II	As Seen £109
Standard	As Seen £95
Standard Model 620	As Seen £89
Standard Model 622	Exc £125
T Black Type 2	E++ £349
T Grey	E++ £249
T Type 1 - Black	E++ £249
T Type 2 - Black	Mint- £399
VA	E++ £149
Mutar 0.7x Converter	E++ £399
Mutar 1.5x	E++ £399
Panoramic Model	E++ / E++ £79 - £89
Pistol Grip	E++ £25
Rolleilux Bay 1 Meter	E++ / E++ £125
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OGDEN CHESNUTT

Ogden Chesnutt wonders what it means to be a professional photographer

ELI LOOKS relaxed, lounging on the steps of London's St Paul's Cathedral, when I arrive. Every other Sunday we meet here for a project we're working on, shooting the landmark through the seasons. We walk around the grounds, shooting it from all angles, then amble down to the riverside where we usually end up in a favoured local watering hole and head home when it's technically Monday morning.

Today, though, Eli looks disengaged. His mind is elsewhere.

'You ready?' I ask.

He makes a face. 'I was thinking maybe we could just go straight to the pub,' he says.

'What about the shoot? It's the start of autumn and one of the most important shoots.'

Eli looks uncomfortable.

He shifts in his seat, and it's then that I notice he doesn't have his camera with him. 'I don't think I can continue our project,' he says. 'I've decided to go pro.'

I look at him for a time. I'm considering his intentions, his ability. And then I determine that's not fair. Life is short and we should pursue our dreams and support those who do. But I'm baffled: 'So are you suddenly overrun with work? Why can't you shoot our project?'

He shakes his head. His face gets that pained, smug expression. 'These aren't money-making shots were taking,' he finally says. 'We're taking snaps – intelligent snaps, but snaps nonetheless. I need to focus my time on taking pictures that will make money.'

To an extent, he's right. No one will ever buy the images we've been taking. It's just a fun project and, really, an excuse to go to the pub. But it is also experience.

Every picture you take is a lesson learned on some level. And I think this is forgotten when people talk about the differences between professional and amateur photographers.

Professionalism isn't just about the money. There is no magic line in your bank account, over which you can officially call yourself a professional photographer. Some 'amateurs' have earned thousands from one image and never leave their day job.

Instead, the debate should be about

professionalism. Being a professional means knowing what works and what doesn't. It's about confidence and experience. It's about having gone through a lot of the trial and error already. And that's why keeping up with projects like ours are good experience.

The difference between a professional and an amateur is that the latter might need to take a subject and try a number of different ideas before getting results he or she is happy with. Or more importantly, something that clients are happy with. Paying clients will quickly lose patience with a photographer trying out loads of ideas on the fly. A professional has already done all that and knows exactly what ideas will work best. An amateur thinks, 'I wonder if I can make this shot work.'

A professional knows: 'This shot will look bad, so I'm not going to waste everyone's time trying.'

Nowhere is this more apparent than in the wedding industry. Any weekend warrior can shoot a wedding on the cheap for £500 and call themselves a professional, but they

lack the nuance and thoughtfulness that most professionals have learned from experience. I see this all the time and it makes me cringe.

We now live in the age of the Facebook photo album, and there exists a new class of photographers who saw how happy their friend was with the pictures they snapped at their wedding, and they probably read an article in a magazine saying they could make £1,000 a week doing this over and over again. The worst thing about it? They make no attempt to get better.

'So what's your big money-making scheme, then?' I ask.

'Weddings,' he says, beaming. I should have known. And he must have seen me roll my eyes. 'But with a twist! It's long-term wedding photography.'

I look at him how I must look when I stare at the microwave. 'I shoot your wedding, and then I come back every year and photograph the couple as they, well, evolve through the years.'

'That's... actually a pretty good idea. What's the business called?'

He hands me a business card. 'Marriage isn't just a word,' I read out loud. 'It's a life sentence.' **AP**

'There is no magic line in your bank account, over which you can officially call yourself a professional photographer'

An avid AP reader since birth, **Ogden Chesnutt** lives for photography and the sound of a tripped shutter. In the third issue of each month he shares his photographic experiences and thoughts, as well as his adventures with his camera club friend Eli

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Welcome



When we look back at the cameras launched in 2013, this year seems to have been something of a turning point. We have seen a huge growth in compact system cameras, and the rise of the premium compact camera. Threatened by the rise in camera phones, manufacturers have streamlined their compact camera line-ups and introduced more premium compact cameras with large sensors. This year, Ricoh, Nikon and Leica have all released their premium compact cameras, while Sony has introduced the Cyber-shot DMC-RX1R, a modified version of its RX1 that has no anti-aliasing filter. Such is the importance of this new wave of cameras that we have added them to our annual supplement, which until now has contained just DSLR and compact system cameras.

Speaking of CSCs, we have seen more of these pass through the AP office than ever before. One of these was the first Canon compact system camera, the EOS M. We have also reviewed the first CSC with an Android operating system, the Samsung Galaxy NX. And Olympus shocked us by replacing its E-5 DSLR with a compact system camera, the OM-D E-M1.

It has been a quieter year for DSLR cameras, reflecting the industry as a whole. However, there have been some great DSLRs launched, some of them tiny, like the Canon EOS 100D, while others, like the Nikon D5300 and Pentax K-3, have huge 24-million-pixel sensors with no anti-aliasing filter.

I hope you have enjoyed reading our previews and test reports over the past 12 months, and here's hoping that 2014 will be just as a fruitful!

Richard Sibley Technical editor

Photographer

Editorial team

Edited & written by **Richard Sibley** and **Jon Stapley**
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DSLR cameras

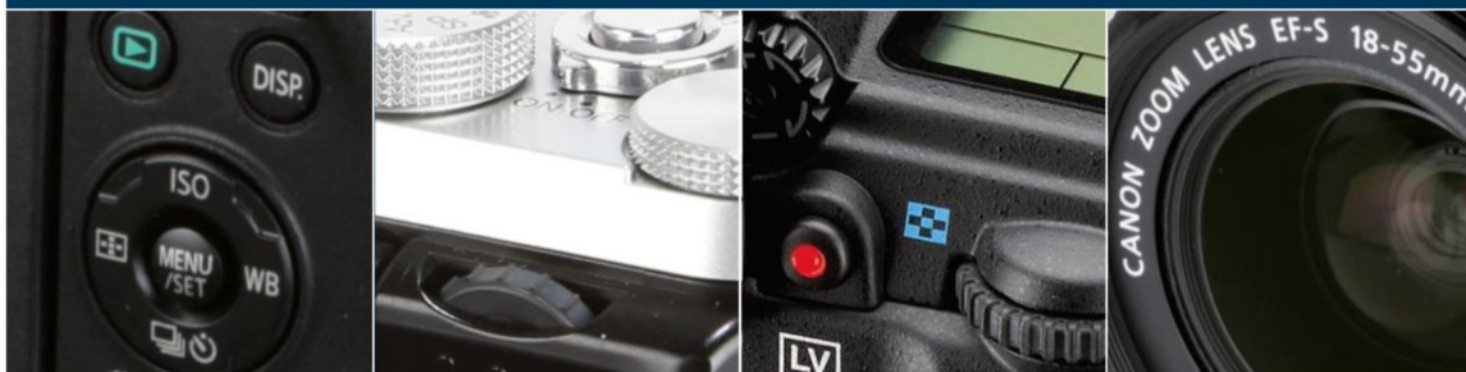
- 4 Canon EOS 100D
- 4 Canon EOS 700D
- 5 Canon EOS 70D
- 5 Canon EOS 6D
- 6 Nikon D5200 & D5300
- 6 Nikon D7100
- 7 Pentax K-50 & K-500
- 7 Pentax K-5 II
- 8 Pentax K-3
- 8 Sony Alpha 58

CSC cameras

- 10 Canon EOS M
- 10 Fujifilm X-M1 & X-A1
- 11 Fujifilm X-E2
- 11 Leica M (Type 240)
- 12 Nikon 1 V2
- 12 Nikon 1 J3
- 13 Nikon 1 AW1
- 13 Olympus Pen E-P5
- 14 Olympus OM-D E-M1
- 14 Panasonic Lumix DMC-GF6
- 15 Panasonic Lumix DMC-G6
- 15 Panasonic Lumix DMC-GM1
- 16 Panasonic Lumix DMC-GX7
- 16 Pentax Q7
- 17 Pentax Q10
- 17 Samsung NX300
- 18 Samsung Galaxy NX
- 18 Sony NEX-3N
- 19 Sony NEX-6
- 19 Sony Alpha 7 & 7R
- 20 Sony Alpha 3000

ADVANCED COMPACT cameras

- 20 Fujifilm X100S
- 21 Leica X Vario
- 21 Nikon Coolpix A
- 22 Ricoh GR
- 22 Sony Cyber-shot DSC-RX1R



Canon EOS 100D

The 18-million-pixel Canon **EOS 100D** is the smallest and lightest DSLR currently in production



PHOTOGRAPHERS will often say that they want the image quality and handling of a DSLR, but not its size and weight. While a compact system camera may be heralded as the answer, a CSC can handle very differently to a DSLR, while features like focusing can be slightly compromised.

With the EOS 100D, Canon has worked within the limitations of the EOS system to pack as much of the SLR mechanism – the mirror box, prism and shutter – into the smallest body it can, without compromising handling.

At the core of the EOS 100D is an 18-million-pixel, APS-C-sized sensor. This features on-sensor phase-detection AF, which is useful for focusing with live view or when shooting video.

In our test, we found that the Canon EOS 100D is a great camera. Images have just as much detail as other 18-million-pixel DSLRs, and despite the camera's small size, it handles well and is straightforward to operate.

Enthusiasts contemplating switching to a compact system camera from a DSLR should give the EOS 100D a try before making the move. The small and lightweight body could be just what they are looking for.

AT A GLANCE

- 18-million-pixel, APS-C-sized CMOS sensor
- Digic 5 processor
- ISO 100-6400 (expandable to ISO 25,600)
- 3.2in, 1.04-million-dot touchscreen LCD
- Street price around £420 body only



Canon EOS 700D

Canon updated its mid-range DSLR this year in the form of the **EOS 700D** with its 18-million-pixel, APS-C-sized sensor

RATHER than a raft of new features, the latest Canon EOS 700D builds on the success of the Canon EOS 600D and 650D. Actually, the EOS 700D has only very slight changes from the EOS 650D. The 18-million-pixel, APS-C Hybrid CMOS sensor remains. This sensor features on-sensor phase-detection AF, which, like the EOS 100D (above), allows for phase-detection AF during live view or video. When using the optical viewfinder, the EOS 700D, like the EOS 650D, has a meagre nine AF points, although all these are the more sensitive cross type. Thanks to the 1.04-million-dot screen being touch sensitive, the focus point can be selected in live view by simply touching the articulated screen.

So what is new? Well, the EOS 700D has a new finish in the form of a slightly textured matt surface rather than the glossy shine of the 650D. Creative filters can now be previewed in live view mode and the mode dial can rotate through 360°. EOS 650D users aren't missing out on much.



AT A GLANCE

- 18-million-pixel, APS-C-sized CMOS sensor
- ISO 100-12,800 (ISO 25,600 extended)
- 63-zone metering
- 3in, vari-angle 1.04-million-dot TFT LCD screen
- Street price around £485 body only
- Not yet tested

Canon EOS 70D

With a 20.2-million-pixel sensor, 19 cross-type AF points and a 7fps shooting rate, the Canon **EOS 70D** is one of the best enthusiast DSLRs

THE KEY new feature of the Canon EOS 70D is the 20.2-million-pixel CMOS sensor. Although this may not seem too much of a leap in resolution from the 18-million-pixel sensor found in the Canon EOS 60D, it does have some interesting new technology.

Although the resolution of the camera is 20.2 million pixels, it actually has 40.4 million photodiodes, with each photosite consisting of a pair of photodiodes that are covered by a single micro lens. By analysing the light level between each diode in the pair, the EOS 70D can detect whether the lens is focused correctly. Essentially it is a form of on-sensor phase detection.

In terms of the EOS 70D's image quality, we found that there was a little too much colour noise in JPEG images, although this was easily removed from raw files. What we did find impressive are the colours that the EOS 70D is capable of producing straight out of the camera. For landscape photographers, the camera produces rich tones and blue skies that look fantastic.

Overall, the Canon EOS 70D performs excellently in all areas, but without ever really having a standout feature or two that really makes you think, 'Wow!'

AT A GLANCE

- 20.2-million-pixel, APS-C-sized CMOS sensor
- ISO 100-25,600
- 19 cross-type AF points
- 7fps shooting rate
- 3in vari-angle LCD with 1.04 million dots
- Street price around £1,080 body only



Canon EOS 6D

Announced at photokina 2012 but tested early this year, the **EOS 6D** is Canon's entry-level full-frame DSLR

THE EOS 6D is Canon's attempt to make full-frame DSLR photography more affordable. Body only, it is around £700 cheaper than Canon's leading enthusiast full-frame DSLR, the EOS 5D Mark III, although the EOS 6D does have a slightly lower-resolution sensor and only 11 AF points, compared with the 61 points of the EOS 5D Mark III.

However, the EOS 6D does introduce some interesting new features to the Canon DSLR line-up, including built-in Wi-Fi and GPS connectivity.

In our test of the camera, we found that its intuitive handling, compact size, and light yet solid build, made the EOS 6D a pleasure to use. The image quality also matches our expectations, and although the resolution may be a little less than some of its competitors, the camera's low-light performance is particularly impressive. The AF system is a little modest, although this shouldn't prove to be an issue for landscape photographers.

For Canon users wanting to make the switch to full frame, but on a budget, the EOS 6D is the answer:



AT A GLANCE

- 20.2-million-pixel, full-frame CMOS sensor
- ISO 100-25,600 (extends to ISO 50-102,400)
- Built-in Wi-Fi and GPS
- Lightweight at 755g, including battery and card
- Street price around £1,475 body only

TESTED
26 JANUARY
86%
RATED
VERY GOOD

Canon, Woodhatch, Reigate, Surrey RH2 8BF. Tel: 01737 220 000. Website: www.canon.co.uk

Nikon D5200 & Nikon D5300

The Nikon **D5200** was released at the start of 2013 and its replacement has just been launched



D5200 TESTED
9 FEBRUARY
85%
RATED
VERY GOOD

WITH a 24.1-million-pixel, APS-C-sized sensor, the Nikon D5200 was always going to be a popular mid-range DSLR camera. It has 39 AF points, nine of which are cross type, a 5fps shooting rate and a 3in, 921,000-dot vari-angle screen. When we tested the camera we found that the sensor's high resolution allowed it to capture fine details. However to really get the full potential from the camera required a far better optic than the 18-55mm kit lens, and adjustment to the raw images was needed.

Overall, though, the D5200 combined some of the best technology found in Nikon DSLRs in a fairly small and light body.

Then, in October, the successor to the D5200 was announced, called the D5300. The new DSLR has largely the same specification, but to get the best possible resolution from the 24.1-million-pixel sensor, Nikon has removed the anti-aliasing filter from in front of the sensor. This should produce more detailed images.

The D5300's screen has also seen a few improvements, increasing the size to 3.2in with 1.04 million dots. The D5300 also weighs a little less. We look forward to seeing how these slight improvements impact on the D5300 in a full test.

AT A GLANCE

- 24.1-million-pixel, APS-C sized CMOS sensor
- ISO 100-25,600
- No low-pass filter in the D5300
- Hybrid viewfinder
- D5200 street price around £510
- D5300 street price around £730



Nikon D7100

The 24.1-million-pixel, enthusiast-level Nikon **D7100** has an APS-C-sized sensor and no low-pass filter

BUILDING on the success of the Nikon D7000 was always going to be a tough job, but with the D7100, Nikon should have another success on its hands.

A 24.1-million-pixel sensor with no low-pass filter, a sensitivity of ISO 100-25,600, dual SD card slots, 51-point AF system, 2,016-zone metering system and 3.2in LCD screen make the D7100 a highly specified camera. However, it is image quality that is most important, and here the D7100 excels, managing to resolve our entire resolution chart when shooting raw images.

In terms of detail resolution, at ISO 100-200 the D7100 is the best DSLR with an APS-C-sized sensor that we have tested. The D7100 does suffer a little more from noise at higher sensitivities, but between ISO 100 and ISO 800 images look detailed and crisp.

The D7100 is a great all-round DSLR, but if detail is an absolute must it really excels.



TESTED
13 APRIL
87%
RATED
VERY GOOD



AT A GLANCE

- 24.1-million-pixel, APS-C-sized CMOS sensor
- No low-pass filter
- ISO 100-6400 (extended to ISO 100-25,600)
- 51-point AF system
- Optical viewfinder with 100% field of view
- Street price around £840 body only

Nikon, Unit 380, Richmond Road, Kingston upon Thames, Surrey KT2 5PR. Tel: 0330 123 0932. www.europe-nikon.com/en_GB

Pentax K-50 & Pentax K-500

The launch of the 16.28-million-pixel **K-50** and **K-500** means that Pentax now has five DSLRs in its range



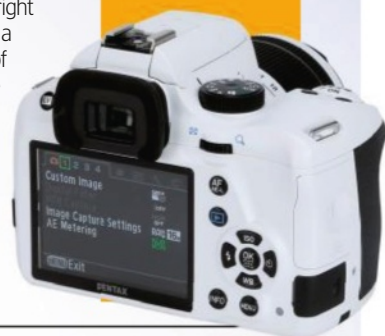
THE TWO latest cameras in Pentax's K-series range are remarkably similar. In fact, they're practically identical – two entry-level DSLRs with the same sensors, build and features. The key difference between the two is that the K-50 has a weather-sealed body and its AF points are visible in use in the viewfinder. Other than that, the two cameras are identical.

The key feature in both cameras is the 100% viewfinder, which is an impressive inclusion in a camera costing only around £500. Pentax has a tradition of including extensive customisation options in its DSLRs and the two new K-series cameras are no exceptions, with fine-tunable AF and the option to adjust how the auto white balance responds to tungsten light. There are also a lot of small but significant features – allowing the user to add the name of a copyright holder to an image's Exif data is a lovely touch, as is the inclusion of a live view button that sits by the left thumb.

The Pentax K-50 and K-500 could, in our opinion, have done with a few more AF points (both have an 11-point SAFOX system), but there's a lot to like about the pair, including a rugged polycarbonate build, image quality and, especially, the price.

AT A GLANCE

- 16.28-million-pixel APS-C CMOS sensor
- 100% viewfinder coverage
- Weather sealing on the K-50
- K-50 street price around £530
- K-500 street price around £500 with 18-55mm lens
- Pentax K-500 not yet tested



Pentax K-5 II

A direct replacement for the well-received K-5, the Pentax **K-5 II** makes a few advancements but doesn't push too far

EVERYONE loved the Pentax K-5 when it was released in January 2011, with many photographers claiming it had the best overall image quality of any DSLR with an APS-C-sized sensor, and the K-5 II was eagerly anticipated when it made its debut.

There is plenty to like about the K-5 II. It has excellent dynamic range and image quality, and offers not only high ISO noise reduction but also slow shutter noise reduction, dealing with image noise that only occurs during long exposures. It also offers a comprehensive range of sensor-cleaning functions, including dust alert, dust removal and pixel mapping, which checks for defective pixels. The excellent live view can display grid, info overlay, histogram and bright/dark areas.

While the K-5 II is an excellent camera in its own right, the improvements over the K-5 are slight. Low-light focusing is better and the LCD screen is brighter, but there isn't that great leap you would have expected from two years' advancement.



AT A GLANCE

- 16.3-million-pixel, APS-C stabilised CMOS sensor
- ISO 80-51,200
- Weatherproof body
- 7fps high-speed continuous shooting
- Optical viewfinder with 100% field of view
- SAFOX X AF sensor
- Street price around £660 body only



Pentax, Pentax House, Heron Drive, Langley, Slough, Berkshire SL3 8PN. Tel: 0870 736 8299. Website: www.pentax.co.uk

Pentax K-3

The Pentax **K-3** could provide a real alternative to rival Canon and Nikon in the DSLR market



FOR A long time, Pentax has had to play second fiddle to Canon and Nikon in the DSLR market. While the cameras the company has produced, such as the K-30 and the K-5, have been excellent, there has often been very little difference between models.

The K-3 was announced last month and heralds a significant leap forward for Pentax. The new model's 24.3-million-pixel sensor with no anti-aliasing filter matches the equivalent Nikon DSLR, while it betters comparable Canon cameras. The AF system is also improved on its predecessor's, with a new 27-point AF system, 25 points of which are the more sensitive cross-type points. And as is typical of Pentax, the K-3's body is made of magnesium alloy, and weather-sealed to prevent rain and dust entering and damaging the camera. Wi-Fi connectivity is also possible via a Pentax Flucard.

On paper, the Pentax K-3 is an extremely good DSLR, but we will have to wait for the outcome of our full test (AP 30 November) to see whether the K-3 lives up to our expectations.

AT A GLANCE

- 24.3-million-pixel, APS-C-sized CMOS sensor
- ISO 100-51,200
- No low-pass filter
- 27 AF points
- Weather-sealed body
- Street price around £1,099
- Not yet tested



Pentax, Pentax House, Heron Drive, Langley, Slough, Berkshire SL3 8PN. Tel: 01753 792 723. www.pentax.co.uk

Sony Alpha 58

The 20.1-million-pixel Sony **Alpha 58** entry-level SLT is a replacement for both the Alpha 37 and 57

ALTHOUGH the Sony Alpha 58 is targeted at entry-level users, it has a respectable specification. This is largely due to its 20.1-million-pixel, Exmor APS HD CMOS sensor and its translucent mirror technology, which allows the Alpha 58 to have an impressive continuous shooting rate of up to 8fps with continuous AF.

While the 1.44-million-dot electronic viewfinder is bright and clear, and has a high resolution, the rear articulated screen is only 2.7in compared to the 3in screens generally found on cameras. At only 460,800 dots, the screen resolution is also comparatively low. Another negative point is that the Alpha 58 uses a plastic lens mount, which may be of concern to those who want to use heavy telephoto lenses.

The Sony Alpha 58 produces good images at lower ISO sensitivity settings. However, as sensitivity increases, image quality struggles when compared with that of its rivals, and there is some strong competition at this end of the DSLR market.



AT A GLANCE

- 20.1-million-pixel, Exmor APS HD CMOS sensor
- ISO 100-16,000
- 1.44-million-dot EVF
- 2.7in, 460,800-dot TFT LCD screen
- Up to 8fps shooting rate
- Street price around £340 with 18-55mm f/3.5-5.6 kit lens

TESTED
25 MAY
79%
RATED
GOOD

Sony, The Heights, Brooklands, Weybridge, Surrey KT13 0XW. Tel: 01932 816 000. www.sony.co.uk



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www.amateurphotographer.com/gsa

Canon EOS M

The **EOS M** is Canon's first foray into the compact system camera market



ON PAPER, the Canon EOS M looks like a fairly competitive compact system camera. It has an 18-million-pixel, APS-C-sized CMOS sensor capable of ISO 100-25,600. Images taken on the EOS M resolve about the same amount of detail as we have seen from other Canon DSLR cameras with the same resolution sensor. As we have found with most Canon cameras, including the EOS M, JPEGs are generally a little soft, although you can get a lot more information from the raw files.

The EOS M's sensor has on-sensor phase detection that combines with the more standard contrast-detection focus found on most compact system cameras. We hoped that this would make the EOS M's AF extremely fast, but overall it was disappointing, regularly hunting for focus. The focusing has since been improved via a firmware update, although it still can't compete with the AF speed of the most recent compact system cameras.

Overall, the EOS M produces good images, but the AF does take the shine off of the camera.

AT A GLANCE

- 18-million-pixel, APS-C-sized CMOS sensor
- ISO 100-25,600
- Hybrid contrast and phase-detection AF
- Optional EOS EF-mount adapter
- Street price around £350 with 18-55mm kit lens



Canon, Woodhatch, Reigate, Surrey RH2 8BF. Tel: 01737 220 000. www.canon.co.uk

Fujifilm X-M1 & X-A1

With the success of the X-E1 and X-Pro1, Fujifilm launched the more affordable **X-M1** and **X-A1** aimed at entry-level users

THE FUJIFILM X-M1 has all the retro charm you would expect from a Fujifilm X-series camera, but it is more affordable than other models in the range. It uses the same 16.3-million-pixel X-Trans sensor as the X-Pro1 and is capable of shooting at sensitivities of ISO 100-25,600.

Even more affordable is the X-A1 – the least expensive camera in Fujifilm's X system. It has a very similar specification to the X-M1, but uses a standard 16.3-million-pixel bayer-pattern sensor, rather than the X-Trans filter array. The result is that images from the X-M1 should reveal more detail.

Both cameras have a 256-zone metering system and Wi-Fi connectivity.

In our test of the X-M1, we found that it produces superb images. However, with a polycarbonate, rather than a magnesium-alloy body, and no electronic viewfinder, it lacks a little of the magic of the X-Pro1 and X-E1. The X-A1 has yet to be tested.



AT A GLANCE

- 16.3-million-pixel CMOS sensor (with X-Trans array in the X-M1)
- ISO 100-25,600 (extended)
- 3in, 920,000-dot tilting TFT LCD screen
- X-M1 street price around £680 with 16-50mm lens
- X-A1 street price around £500 with 16-50mm lens
- X-A1 not yet tested

Fujifilm, Unit 10A, St Martins Business Centre, St Martins Way, Bedford MK42 0LF. Tel: 01234 572 000. www.fujifilm.co.uk

Fujifilm X-E2

Improved AF speed and handling, plus the addition of Wi-Fi, are among the 60 differences in the new **X-E2** compared to its X-E1 predecessor



AS WITH other Fujifilm X-series cameras, the latest Fuji X-E2 takes all the best features of its predecessors and refines these based on user feedback. Some of these new features are obvious, such as using the same 16-million-pixel X-Trans CMOS II sensor as found in the X100S advanced compact. This sensor has the same X-Trans 6x6 filter array as the sensor used in the Fujifilm X-Pro1 and X-E1, but more importantly the second generation of this sensor has on-sensor phase detection. Combined with contrast-detection AF, Fujifilm can claim that the Fujifilm X-E2 has the world's fastest phase-detection system.

Another obvious new feature is the addition of Wi-Fi connectivity, along with focus peaking, split-image focusing and a larger 3in screen. A few of the less obvious improvements include an increase in exposure compensation from $\pm 2\text{EV}$ to $\pm 3\text{EV}$, and a second function button on the rear of the camera.

If the image quality of the X-E2 matches that of the X-E1, it could prove to be one of the best enthusiast compact system cameras that we have seen. Look for a test of the X-E2 in the coming months.



AT A GLANCE

- 16MP APS-C X-Trans CMOS II sensor
- ISO 100-25,600 (extended)
- 2.360K-dot OLED color viewfinder
- 3in, 1,040K-dot TFT LCD screen
- Full 1080p HD video
- Street price around £799 Body Only
- Not yet tested

Leica M (Type 240)

Released this year, the 24-million-pixel full-frame **Leica M (Type 240)** adds some new features to the classic range.

THE KEY new feature of the Leica M (Type 240) is the switch from an 18-million-pixel CCD sensor to a 24-million-pixel CMOS sensor. The previous 18-million-pixel CCD sensor was renowned for being extremely sharp and full of detail. However, the switch to a CMOS sensor means a lower power consumption and higher sensitivity shooting, while a faster readout speed means that live view and video capture are available in a Leica rangefinder for the first time. There is also the option to add an electronic viewfinder, which along with the live view preview, allows a 100% view to be displayed.

Although the build quality and handling of the Leica M (Type 240) is not in question, we found that the image quality didn't quite live up to the lofty expectations that most Leica users have, and deserve when paying for such an expensive camera.



AT A GLANCE

- 24-million-pixel, full-frame CMOS sensor
- DNG raw files
- ISO 100-6400 (extended)
- Optional EVF
- Street price around £5,100 (body only)
- Tested in AP 6 Jul; but not scored

Leica, 34 Bruton Place, Mayfair, London W1J 6NR. Tel: 0207 629 1351. Website: www.leica-camera.com

Nikon 1 V2

The Nikon 1 V2 may be small, but it has a 14.2-million-pixel sensor and 15fps shooting rate



THOSE photographers who would have preferred the Nikon 1 V1 to have been styled more like a DSLR found their wish came true when the Nikon 1 V2 was launched. A new body style with an added handgrip helps the camera feel a lot more familiar and comfortable, and an added built-in flash gives the V2 more shooting versatility than its predecessor. The little camera, which weighs just 337g with card and battery, boasts the powerful Nikon Expeed 3A processor. This allows the V2 to shoot at a frame rate of 15fps while the camera is autofocus, which is tremendously impressive for a compact system camera. The resolution has been upped from the 10 million pixels of the previous generation to 14 million pixels. It's not a huge increase, and it is bettered considerably by many other cameras, but it is the right amount considering the size of the sensor. Any more of a resolution increase could affect image quality by reducing dynamic range and increasing noise. The Nikon 1 V2 is well designed for its size, and it's this tightly compact design that makes it a good choice for a secondary camera.

AT A GLANCE

- 14.2-million-pixel, CX-format CMOS sensor
- Electronic viewfinder
- 15fps shooting rate while autofocus
- Street price around £660 with 10-30mm lens



Nikon 1 J3

Hot on the heels of the V2, the Nikon 1 J3 packs features of the former into the body of the latter with no low-pass filter

WHILE the Nikon 1 V2 (above) could hardly be called bulky, just a few months after its release the company brought out the J3, which is essentially the same camera as the V2 but pressed into an even more compact body. The J3 does away with a viewfinder, anti-aliasing filter and handgrip all in the name of staying compact. While this means that it can take some time to get used to where the functions are located, it makes the J3 a very portable camera indeed. The Expeed A processor provides the same kind of fast operation as enjoyed on the V2, with responsive AF and an impressive frame rate. There are also plenty of high-speed shooting modes, including drive modes of up to 60fps with continuous AF for up to 20 frames. There is some manual control available, but it's really a point-and-shoot camera for the casual user. We found that the image quality, however, was a let-down, especially given the exclusion of the low-pass filter.



AT A GLANCE

- 14.2-million-pixel, CX-format CMOS sensor
- ISO 160-6,400
- No low-pass filter
- Expeed 3A processor
- 15fps shooting rate with continuous autofocus
- Street price around £540 with 10-30mm lens

Nikon, 380 Richmond Road, Kingston upon Thames, Surrey KT2 5PR. Tel: 0871 200 964. www.nikon.co.uk

Nikon 1 AW1

The Nikon **1 AW1** is the world's first waterproof digital interchangeable-lens camera



THE NIKON 1 AW1 is surprisingly conventional to look at. No one would assume you were carrying an underwater camera if they were to pass you shooting with it in the street. It is, however, waterproof to a depth of 15m, freezeproof to -10°C, shockproof from heights of 2m and dustproof. This protection is thanks to rubber sealing around the camera body that prevents ingress of water.

When we got our hands on the AW1, we tested it by submerging the camera in a fish tank and dropping it onto hard floors. It held up faultlessly on both occasions.

The AW1 was billed as a camera for 'active people who go on adventures' and its features reflect that. It has GPS location tracking, a similar system from Russia called GLONASS, an altimeter, a digital compass and an electronic level.

Two waterproof lenses are available – the 1 Nikkor AW 11-27mm f/3.5-5.6 and the 1 Nikkor AW 10mm f/2.8. Other Nikon 1 lenses can be used, although they aren't waterproof. Once you get past its adventure-proofing, the AW1 is more or less a normal Nikon 1 camera, with the 14.2-million-pixel CX-format CMOS sensor that is used in other 1-series cameras. The AW1 also

features Nikon's Expeed 3A image processor, allowing it shoot continuously at up to 15fps when using AF.

AT A GLANCE

- 14.2-million-pixel, CMOS sensor
- ISO 160-6400
- No viewfinder
- Waterproof to a depth of 15m
- Shockproof from heights of up to 2m
- Freezeproof down to -10°C
- Street price around £749 with 11-27mm lens or £949 with 11-27mm and 10mm lenses
- Not yet tested



Olympus Pen E-P5

Olympus's modern take on the 1960s Pen F, the **Pen E-P5** makes a raft of advancements on its predecessor, the E-P3



THE OLYMPUS Pen E-P5 retains many of the best features of the Pen series range of cameras, while also

bringing plenty of interesting new things to the table. The five-axis image-stabilisation system, which is a stalwart feature of the Pen series, makes a welcome return in the E-P5, promising up to 5EV of stabilisation range and increasing the capacity for the user to wield the camera handheld. It upgrades the 12-million-pixel sensor of the E-P3 to the 16.1-million-pixel sensor that we saw in the OM-D E-M5, and marks itself out as the first Olympus compact system camera to offer built-in Wi-Fi. Using a smart device, it is possible to control the camera remotely, log geotag points, and import and edit photos. We were pleased with the performance of the E-P5 in our review. It is speedy, handles well and produces lovely crisp images.



AT A GLANCE

- 16.1-million-pixel four thirds Live MOS sensor
- ISO 200-25,600 (with low ISO 100 setting)
- Micro Four Thirds lens mount
- 3in, tilt, 1.037-million-dot LCD touchscreen
- Street price around £900 body only

Olympus, KeyMed House, Stock Road, Southend-on-Sea, Essex SS2 5QH. Tel: 0800 111 48888. www.olympus.co.uk

Olympus OM-D E-M1

Replacing the E-5, Olympus's micro four thirds
OM-D E-M1 boasts an AF system built onto its sensor

ALTHOUGH speculation around the OM-D E-M1 was feverish in the run-up to its announcement, the successor to Olympus's E-5 turned out to be more conventional than expected. The E-M1 is a micro four thirds system camera that can mount four thirds lenses via the use of an MMF-3 adapter.

However, the camera's features are rather interesting. Olympus has removed the anti-aliasing filter from the 16.3-million-pixel Live MOS sensor that appeared on the E-M5, allowing it to take full advantage of the resolution. The E-M1 uses a combination of contrast and phase-detection AF to deliver fast autofocus with both four thirds and micro four thirds lenses. The phase-detection AF is actually built onto the sensor, which greatly improves the speed of autofocus when using four thirds lenses via the adapter – something that has often been slow in previous cameras. The OM-D E-M1 is one of the best micro four thirds system camera we have tested to date, with a durable magnesium alloy build that packs in a lot of useful features.

AT A GLANCE

- 16.3-million-pixel, micro four thirds Live MOS sensor
- ISO 200-25,600
- No low-pass filter
- 2.36-million-dot EVF
- TruePic VII processor
- Micro four thirds mount
- Street price around £1,299



Olympus, KeyMed House, Stock Road, Southend-on-Sea, Essex SS2 5QH. Tel: 0800 111 4888. www.olympus.co.uk

Panasonic Lumix DMC-GF6

Part of Panasonic's entry-level compact range, the
Lumix DMC-GF6 shares a number of features with the GX1

THE PANASONIC Lumix DMC-GF6 brought a number of new features to the GF series, not least of which was a shooting-mode dial. Noticeably larger than its predecessors, such as the GF5, it resembles the more sophisticated GX1. It sports the same 16-million-pixel sensor as the GX1, which is still among the highest offered by a micro four thirds system camera.

While it does not offer a viewfinder, the GF6 does have a tiltable LCD screen that is clearly visible in most conditions and can be used to control the camera via touch sensitivity. We particularly admired the touch metering and AF functions. The fact that the camera can be controlled from a smartphone via Wi-Fi is a bonus and helps round the GF6 out into a solid package. Easy to use and enjoyable to operate, the GF6 is a solid, well-built compact system camera for the entry-level user who wants quality images.



AT A GLANCE

- 16-million-pixel, four thirds CMOS sensor
- ISO 160-25,600 (extended)
- No viewfinder
- Micro four thirds mount
- 3in, 1.04-million-dot tiltable touchscreen LCD
- Street price around £460 with 14-42mm f/3.5-5.6 kit lens

TESTED
1 JUNE
83%
RATED
VERY GOOD

Panasonic Lumix DMC-G6

The **Lumix DMC-G6** is Panasonic's fifth-generation CSC, with articulated touchscreen, OLED EVF, Wi-Fi and NFC, plus improved low-light AF



THE PANASONIC Lumix DMC-G6 sits above the G5 in the range, and as you would expect, many of the key features remain the same. Both the G5 and the G6 have the same 16.05-million-pixel sensor, although the sensitivity in the G6 has increased 1EV to ISO 25,600, partly due to the new camera using the latest Venus processing engine. Other new features include Near Field Communication (NFC), which allows quick connection between the camera and a smartphone or tablet via Wi-Fi.

The G6 boasts a fast AF system and low-light performance is slightly improved over the G5. With a shooting rate of 7fps, the G6 is no slouch, although it can be a little noisy in operation. Thankfully, Panasonic has fitted a silent mode that switches to an electronic shutter and turns off all beeps for a silent operation. This is useful for wedding and event photographers.

In our test, we found that the G6 retains detail in JPEGs up to around ISO 3200. After this point, noise-reduction processing starts to have an impact. Raw images look good and it is possible to capture a lot of detail. However, the dynamic range is a little restricted compared to a DSLR.

Overall, the G6 is a welcome addition to the micro four thirds system, particularly for those looking for a lightweight DSLR replacement.

AT A GLANCE

- 16.05-million-pixel Live MOS sensor
- 1.44-million-dot OLED EVF
- ISO 160-12,800 (expandable to ISO 25,600)
- 3in freeangle LCD touchscreen
- Full HD video recording
- Street price around £529 with 14-42mm f/3.5-5.6 kit lens



Panasonic Lumix DMC-GM1

It may be very small, but the Panasonic **Lumix DMC-GM1** is a fully fledged micro four thirds system camera with a 16-million-pixel sensor

PANASONIC'S Lumix DMC-GM1 is quite a feat of engineering. Somehow, its engineers and designers have crammed most of the features of the DMC-GX7 into a camera that is around the same length and height as a packet of playing cards.

Like the GX7, the GM1 has a 16-million-pixel four thirds sensor with no anti-aliasing filter and a maximum sensitivity of ISO 25,600. The GM1 can use all existing micro four thirds-mount lenses, including the new smaller lenses, specifically designed for the camera.

To help keep the camera body small, the GM1 uses a new shutter unit that is 80% smaller than the GX7. The shutter is now a hybrid unit that uses an electronic sensor-based first curtain, while the mechanical shutter curtain ends the exposure.

With built-in Wi-Fi and all the features you would expect from a Lumix G-series camera, packed into a rigid magnesium-alloy body, the GM1 could prove to be very popular among documentary and travel photographers.



AT A GLANCE

- 16-million-pixel, micro four thirds Live MOS sensor
- ISO 125 (extended) -25,600
- Compact body (98.5x54.9x30.4mm)
- 3in, 1.036-million-dot LCD
- Built-in Wi-Fi
- Street price around £629 with 12-32mm f/3.5-5.6 kit lens
- Not yet tested



Panasonic Lumix DMC-GX7

Panasonic rebuilt the GX1 from the ground up, resulting in the **GX7**, a truly remarkable CSC for serious photographers

PANASONIC'S Lumix DMC-GX7 was a 'back to the drawing board' kind of camera, following the release of the rapidly outclassed GX1. It sports a redesigned sensor with photodiodes of increased size, a new micro-lens structure and the Venus Engine first seen on the Lumix DMC-G6. All this new power gives the GX7 improved light-gathering capabilities, broader dynamic range and a 25% improvement in signal-to-noise ratio, as well as an ISO range of 100-25,600. It also comes with a new EVF and a huge range of body-mounted controls. When we tested the GX7, we found it to be a fantastic compact system camera in its own right. While the image quality couldn't match that of its APS-C rivals, it was still the best we'd seen at the time from a micro four thirds sensor.



AT A GLANCE

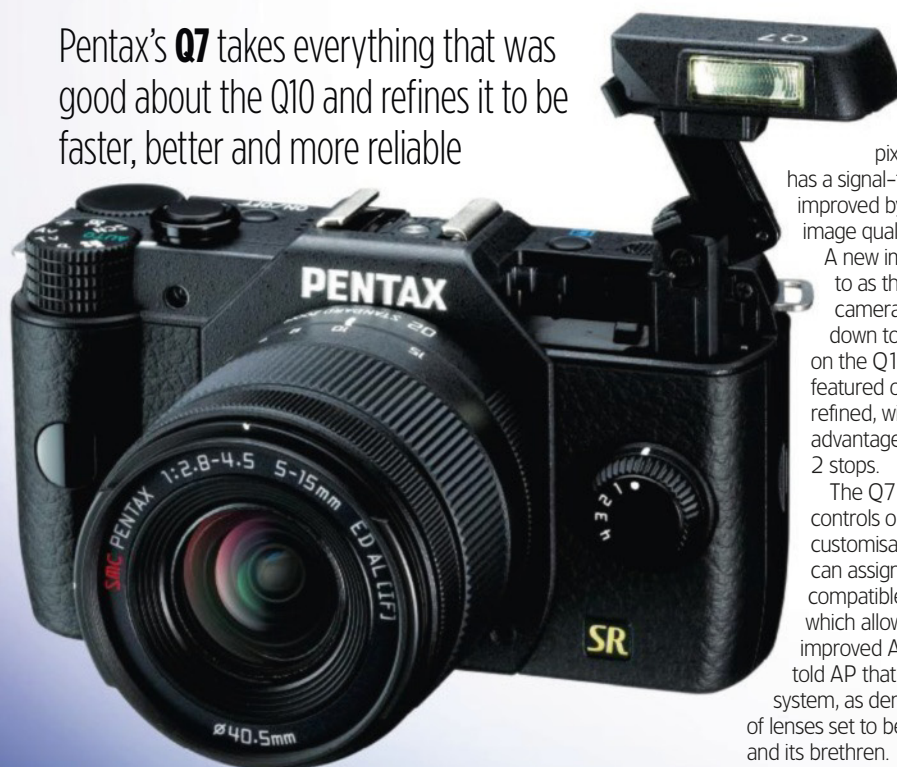
- 16-million-pixel, four thirds Live MOS sensor
- ISO 200-6400 (extended to ISO 100-25,600)
- 3in, 1.03-million-dot tilting touchscreen
- 2.7-million-dot tilt-angle EVF
- Street price around £820 body only



Panasonic, Panasonic House, Willoughby Road, Bracknell, Berkshire RG12 8BF. Tel: 0844 844 3899. www.panasonic.co.uk

Pentax Q7

Pentax's **Q7** takes everything that was good about the Q10 and refines it to be faster, better and more reliable



SITTING above the Q10 in the Pentax Q family, the Q7 boasts a 12-million-pixel sensor that Pentax claims has a signal-to-noise ratio that has been improved by 60%. This should boost image quality, especially at high ISOs.

A new imaging processor, referred to as the Q Engine, speeds up the camera, trimming the start-up time down to 1sec, compared to 1.8secs on the Q10. The shake reduction that featured on the Q10 has also been refined, with the Q7 offering a 3-stop advantage compared to the Q10's 2 stops.

The Q7 also has a number of new controls on its body, including a customisable Quick Dial to which the user can assign five functions. The camera is compatible with Eye-Fi memory cards, which allows the use of Wi-Fi and boasts improved AF accuracy in low light. Pentax told AP that it is committed to the Q system, as demonstrated by the range of lenses set to be released for the Q7 and its brethren.



AT A GLANCE

- 12.4-million-pixel sensor
- ISO 100-12,800
- No low-pass filter
- 3-in 460,000-dot LCD screen
- Full HD movies
- Dust removal system
- Street price around £370 body only
- Not yet tested

Pentax, Pentax House, Heron Drive, Langley, Slough, Berkshire SL3 9PN. Tel: 01753 792723. www.pentax.co.uk

Pentax Q10

The 12.2-million pixel Pentax **Q10** packs an amazing number of features into a palm-sized body

PENTAX Q-series cameras are ultra-compact in size, and the 180g Q10, successor to the Q, continues this tradition. The secret to the tiny size of the Pentax Q is its compact sensor, which puts it more on par with a consumer compact than other compact system cameras. While the Q10 retains a sensor with the same resolution as the Pentax Q at 12.4 million pixels, it has been tweaked and improved for sharper image quality.

The Pentax Q10 packs a huge number of features into its slender frame – basically, everything an enthusiast photographer could want. These include JPEG and DNG raw images, a full range of manual-exposure modes, spot metering and interval shooting modes.

The range of lenses offered is also interesting, including among the standard primes and zooms a fish-eye, a wideangle and a telephoto. However, as impressive as the Q10 is for its minuscule design, the fact is that its image quality is only on a par with a basic compact camera.



TESTED
26 JANUARY
75%
RATED
GOOD

AT A GLANCE

- 12.4-million-pixel backlit CMOS sensor
- 5fps continuous shooting
- 3in, 460,000-dot LCD screen
- 180g body-only
- Street price around £240 with 5-15mm lens

Samsung NX300

The Samsung **NX300** has a new 20.3-million-pixel sensor and AF system plus built-in Wi-Fi

THE IMPROVEMENTS

made to the NX300 over its predecessor, the NX210, may seem subtle, but when using the camera it becomes apparent how many changes have been made. Its APS-C-sized sensor may boast the same resolution as the previous model, but it has been re-engineered to perform better in low light and work in tandem with the new DRiMe IV image processor. There are 105 phase-detection pixels built directly into the sensor that create a hybrid AF system similar to that found in the Canon EOS 650D. The big news is the built-in Wi-Fi, which may seem like a standard feature in cameras now, but it deserves mention for the number of possibilities it opens up in the NX300. Autoshare is a new feature, which automatically loads images to a paired device. This is also the first in the NX series to introduce Near Field Communication (NFC) for a faster connection with compatible devices. A new app, Samsung Smart Camera, further streamlines the pairing process. In our test we found that the Wi-Fi works very well, with only a slight lag in the Remote Viewfinder and a few connection problems with certain devices. We also appreciated the excellent touch LCD screen.



AT A GLANCE

- 20.3-million-pixel, APS-C CMOS sensor
- DRiMe IV image-processing engine
- Hybrid AF system
- Dual-band Wi-Fi
- 3in rear tiltable LCD touchscreen
- Street price around £530 with 20-50mm lens



TESTED
27 APRIL
85%
RATED
VERY GOOD

Samsung, Samsung House, 1000 Hillwood Drive, Chertsey, Surrey KT16 0PS. Tel: 01932 455 000. Website: www.samsung.com

Samsung Galaxy NX

The Samsung **Galaxy NX** is the world's first compact system camera with an Android operating system

COMBINING the 20.3 million-pixel, APS-C sized CMOS sensor of the Samsung NX300 compact system camera and the 4.77in 1280x720-pixel LCD screen, plus Wi-Fi and 3/4G connectivity of the Samsung Galaxy S3 smartphone, the Galaxy NX is the first interchangeable-lens camera to feature an Android operating system. This enables photographers to capture and edit images, then share them, using a single device.

In our test of the Galaxy NX, we found that the image quality is as good as the NX300, with a fair amount of detail resolved from the 20.3-million-pixel sensor. However, JPEG images suffer from heavy compression. The main issue, though, is the handling of the Galaxy NX. The camera is too reliant on the touchscreen to make changes, and for a camera that costs over £1,000 enthusiast photographers will demand more.



AT A GLANCE

- 20.3-million-pixel, APS-C-sized CMOS sensor
- 4.77in, 1280x720-pixel HD LCD screen
- Android 4.2 Jelly Bean operating system
- ISO 100-25,600
- 3G connectivity
- Street price around £1,200 body only

Samsung, Samsung House, 1,000 Hillswood Drive, Chertsey, Surrey KT16 0PS. Tel: 01932 455 000. Website: www.samsung.com/uk

Sony NEX-3N

The Sony **NEX-3N** is the smallest compact system camera with an APS-C-sized sensor, and it is extremely competitively priced



AT A GLANCE

- 16.1-million-pixel, APS-C-sized CMOS sensor
- 3in tiltable LCD screen
- Full HD video recording
- ISO 200-16,000
- Street price around £320 with 16-50mm lens

FOR THOSE people looking for an entry-level compact system camera, the Sony NEX-3N is appealing. It uses a 16.1-million pixel, APS-C sized CMOS sensor that is capable of capturing images at ISO 200-16,000. Also, for those more used to compact cameras, there is the NEX 3N's Power Zoom switch. This can control the zoom of compatible lenses, just like the control found on a compact camera. To keep the camera as unthreatening as possible, it has few controls on the rear, relying instead on on-screen menus, although this may put off more advanced users.

Images taken with the Sony NEX 3N show all the detail you would expect from a camera with a 16-million-pixel sensor, and the dynamic range allows for a good balance between highlight and shadow detail. Overall, Sony has delivered a capable, pocketable CSC that takes good images, and with all the convenience of a compact.

Sony NEX-6

With a 16.1-million-pixel APS-C-sized sensor, a 2.36-million-dot EVF and Wi-Fi, the Sony **NEX-6** is one of the best CSCs we have tested

ALTHOUGH it may lack the 24.3-million-pixel sensor used in the NEX-7, the 16.1-million-pixel Sony NEX-6 shares many of the same features with the top-of-the-range NEX camera. Thanks to the excellent dynamic range of the sensor, the NEX-6 produces excellent images, with a sensitivity range of ISO 100-25,600. The sensor also features 99-point phase detection, which allows for a hybrid contrast/phase-detection autofocus system that we found to be very fast in good light, although a little sluggish when the light is more subdued.

The 2.36-million-dot EVF is excellent, as is the articulated 921,000-dot rear LCD screen. Using the camera's built-in Wi-Fi allows for control of the camera or the transfer of images. New shooting and picture modes can be added to the camera by downloading new Sony apps and installing them on the camera.



AT A GLANCE

- 16.1-million-pixel, APS-C-sized, CMOS sensor
- ISO 100-25,600
- 2.36-million-dot OLED EVF
- Built-in Wi-Fi
- Hybrid autofocus
- Street price £550 body only or £590 with 16-50mm lens

Sony Alpha 7 & 7R

The new Sony **Alpha 7** and **Alpha 7R** are the first in a new line of compact system cameras with full-frame sensors



THE MOST important feature of these two new cameras is their sensors. The Sony Alpha 7R has an extremely impressive 36.4-million-pixel, full-frame sensor, and to maximise the detail that can be resolved Sony has decided not to use a low-pass filter. Underlying the Alpha 7R's premium status is a weather-sealed, magnesium-alloy body, while the Alpha 7 is built from a combination of magnesium and polycarbonate. The Alpha 7 uses a 24.3-million-pixel, full-frame sensor that features the same 25 contrast-detection AF points as the Alpha 7R. However, it combines these with 117 on-sensor, phase-detection AF points. Sony is calling this system Fast Hybrid AF.

Both cameras have built-in Wi-Fi and NFC connectivity and 3in, 921,600-dot tilting screens, but more importantly, they each have a 2.36-million-dot electronic viewfinders. Each camera uses the existing Sony E mount, but to take full-resolution images they will have to be fitted with new full-frame E-mount lenses, marked 'FE'. At the launch event there were FE 28-70mm f/3.5-5.6 OSS, Sonnar T* FE Zeiss 35mm f/2.8 ZA and Zeiss Sonnar T* FE 55mm f/1.8 ZA lenses available.

AT A GLANCE

- 36.4-million-pixel (A7R) and 24.3-million-pixel (A7) full-frame CMOS sensors
- 3in, 921,600-dot tilting screens
- Wi-Fi and NFC
- No low-pass filter in 7R
- Street price around £1,550 (A7) and £1,700 (A7R) body only
- Not yet tested

Sony, The Heights, Brooklands, Weybridge, Surrey KT13. Tel: 01932 816 000. Website: www.sony.co.uk

Sony Alpha 3000

A compact system camera housed in a DSLR-style body, Sony's **Alpha 3000** boasts several impressive features for a reasonable price

ALTHOUGH branded 'Alpha', the Sony Alpha 3000 shares a lot of common ground with Sony's NEX series, the main difference being that it is housed inside a compact DSLR-style body. The Alpha 3000 has an Exmor APS HD CMOS-type sensor measuring 23.2x15.4mm, Sony's Bionz processor that allows for shooting at 2.5fps at full resolution. It incorporates the multiple-interface hotshoe from Sony's HX50 and RX100 II, which is a special hotshoe that allows for advanced communication with the camera and thus supports a wide range of accessories, such as microphones and external flashes. Unusually for an Alpha camera, the Alpha 3000 uses E mount rather than A mount, although A mount lenses can be attached through the use of an LA-EA1 or LA-EA2 adapter.

We judged the Alpha 3000 to be an excellent beginner's camera, especially given its relatively modest price. We were particularly impressed with its low-light performance and noise control, and even at ISOs as high as 16,000 the camera still struck a good balance between detail and noise. The large APS-C sensor means the Alpha 3000 produces images that put it on par with entry-level DSLRs in a similar price bracket.



TESTED
5 OCTOBER
79%
RATED
GOOD



AT A GLANCE

- 20.1-million-pixel, APS-C-sized CMOS sensor
- ISO 100-16,000
- ARW raw files
- 3in, 230,400-dot TFT LCD screen
- Sony E-mount
- Street price around £300 with 18-55mm kit lens

Sony. The Heights, Brooklands, Weybridge, Surrey KT13. Tel: 01932 816 000. Website: www.sony.co.uk

Fujifilm X100S

Fujifilm keeps the sleek, stylish exterior of the X100 with the **X100S**, an advanced compact that suits street photographers



TESTED
6 APRIL
86%
RATED
VERY GOOD

FUJIFILM'S X100 fixed-lens camera with its APS-C sensor was big news when it was released in 2011, and interest was at a peak for its successor, the X100S. Wisely keeping the retro-styled look that proved so popular on the X100, Fuji made improvements to the interior of the X100S. The upgraded X-Trans sensor is the same as can be found in the X-Pro1 and X-E1, and puts the X100S in good company when it comes to image quality.

The X100S uses the same single fixed-focal length lens as its predecessor – a 23mm (35mm equivalent) f/2 optic. While this does mean it lacks some flexibility, this is a good all-rounder that lends itself well to street photography. A WCL-X100 conversion lens can also be employed to shorten the equivalent focal length to 28mm. This effectively functions as a second lens, and provides some versatility that the X100S otherwise lacks. Although the camera may not be versatile, we were hugely impressed with the fine image detail it produced, resolving exceptionally well even at high sensitivities. The inclusion of the new EXR Processor II, also seen in the XE-1, makes the X100S faster too, with high-speed burst of 6fps.



AT A GLANCE

- 16.3-million-pixel X-Trans CMOS II sensor
- ISO 100-25,600
- Hybrid viewfinder
- On-sensor phase-detection AF
- Fujinon 23mm (35mm equivalent on full frame) f/2 lens
- Street price around £1,000

Fujifilm, Unit 10A, St Martins Business Centre, St Martins Way, Bedford MK42 0LF. Tel: 01234 572 000. www.fujifilm.co.uk

Leica X Vario

The Leica **X Vario** has a 16.2-million-pixel APS-C-sized CMOS sensor and fixed 18-46mm f/3.5-6.4 Asph lens

LEICA fans may have been expecting a miniature version of a Leica M camera in the run-up to the X Vario, but what actually arrived was a larger X-series camera. The X Vario is a large-sensor compact, one of the first to feature a fixed zoom lens, in this case an 18-46mm f/3.5-5.6. This is a relatively small maximum aperture, especially compared to similar-specification cameras on the market.

The Leica X Vario is capable of shooting at a shutter speed of up to 1/2000sec, with bursts of 5fps possible for up to eight frames when shooting JPEG and DNG raw.

While the Leica X Vario produces great images, the biggest frustration comes in the form of its price. This camera is for the enthusiast with deep pockets.



AT A GLANCE

- 16.2-million-pixel, APS-C-sized CMOS sensor
- ISO 100-12,500
- 3in, 920,000-dot LCD screen
- 3in, 920,000-dot LCD screen
- Street price around £2,150

Leica, 34 Bruton Place, Mayfair, London W1J 6NR. Tel: 0207 629 1351. Website: www.leica-camera.com

Nikon Coolpix A

The small and lightweight Nikon **Coolpix A** has a 16.2-million-pixel APS-C sensor and 18.5mm lens



UP AGAINST the Fujifilm X100S and the Sony Cyber-shot DSC-RX1, pressure was on the Nikon Coolpix A to deliver in light of the increasing turmoils suffered by the compact camera market. Although it looks reminiscent of the Coolpix P330, the Coolpix A is, in fact, a very different prospect. The APS-C-sized 16.2-million-pixel sensor that has been crammed into the slim body is the same as that featured in the Nikon D7000 DSLR, and the removal of the low-pass filter allows the camera to make the most of its sharp image quality.

As you might expect, the image quality is excellent, with edge-to-edge sharpness and supreme low-light performance. There are features lacking that some may have welcomed – a built-in viewfinder or EVF, for instance, although this would no doubt have compromised the pocket-sized build of the Coolpix A. This is the same build that, while convenient, can make it hard to grip. These are, however, mere quibbles because the Coolpix A is an excellent camera.



AT A GLANCE

- 16.2-million-pixel, APS-C-sized CMOS sensor
- ISO 100-25,600
- 18.5mm (28mm equivalent) f/2.8 lens
- 3in, 921,000-dot LCD screen
- 4fps shooting rate
- Street price around £735

Nikon, Unit 380, Richmond Road, Kingston upon Thames, Surrey KT2 5PR. Tel: 0330 123 0932. www.europe-nikon.com/en_GB

Ricoh GR

The Ricoh **GR** has a 16.2-million-pixel, APS-C-sized sensor in the tried-and-tested Ricoh GRD body

TESTED
22 JUNE
86%
RATED
VERY GOOD

PENTAX'S Ricoh GR burst onto the market with one feature that made everyone sit up and take notice – its price. At £599 it was (and still is at around £570) a modest asking price in the advanced compact market, especially given the camera's heritage in the venerable and well-regarded GR series.

The main feature of the Ricoh GR is its 16.2-million-pixel, APS-C CMOS sensor, a considerable upgrade on previous GR compacts.

For the GR, Pentax has removed the low-pass filter so as not to interfere with the sensor's sharpness, and the result is wonderfully crisp images. An 18.3mm f/2.8 lens complements the sensor, and these two features make the Ricoh GR a cheaper equivalent of Nikon's Coolpix A. The shutter button offers a 'full-press snap' function, allowing the user to take a sudden sharp press to instantly capture a shot, and an aperture preview button allows for depth of field preview. We were impressed by everything the GR offers, especially at its competitive price.

AT A GLANCE

- 16.2-million-pixel, APS-C-sized CMOS sensor
- ISO 100-25,600
- 18.3mm (28mm equivalent) f/2.8 lens
- No low-pass filter
- Street price around £570



Pentax Ricoh, Pentax House, Heron Drive, Langley, Slough, Berkshire SL3 8PN. Tel: 0870 736 8299. Website: www.pentax.co.uk

Sony Cyber-shot DSC-RX1R

The Sony Cyber-shot **DSC-RX1R** is an upgrade of the RX1R, with 24.3-million-pixel, full-frame sensor and no low-pass filter

FOLLOWING the success of the popular RX1, Sony returned to the field with the upgraded RX1R. A compact camera with a DSLR-sized sensor and no low-pass filter, the RX1R was released for the same price as the standard RX1. It boasts the same full-frame Exmor sensor and Bionz processor, which allows for a native ISO range of 100-25,600 that can be extendable to ISO 102,400 by use of multi-frame noise reduction. An important feature of the RX1R is its fixed Carl Zeiss 35mm f/2 lens, which works with the sensor to produce superb pin-sharp images. The lack of a low-pass filter did mean that we found an increase in moiré, although only when we put the camera in moiré-prone situations. If you're shooting landscapes you're unlikely to encounter much moiré, but it's worth being careful with finer detail. In those cases, Adobe Lightroom 5's moiré reduction tool serves admirably, if a little laboriously.

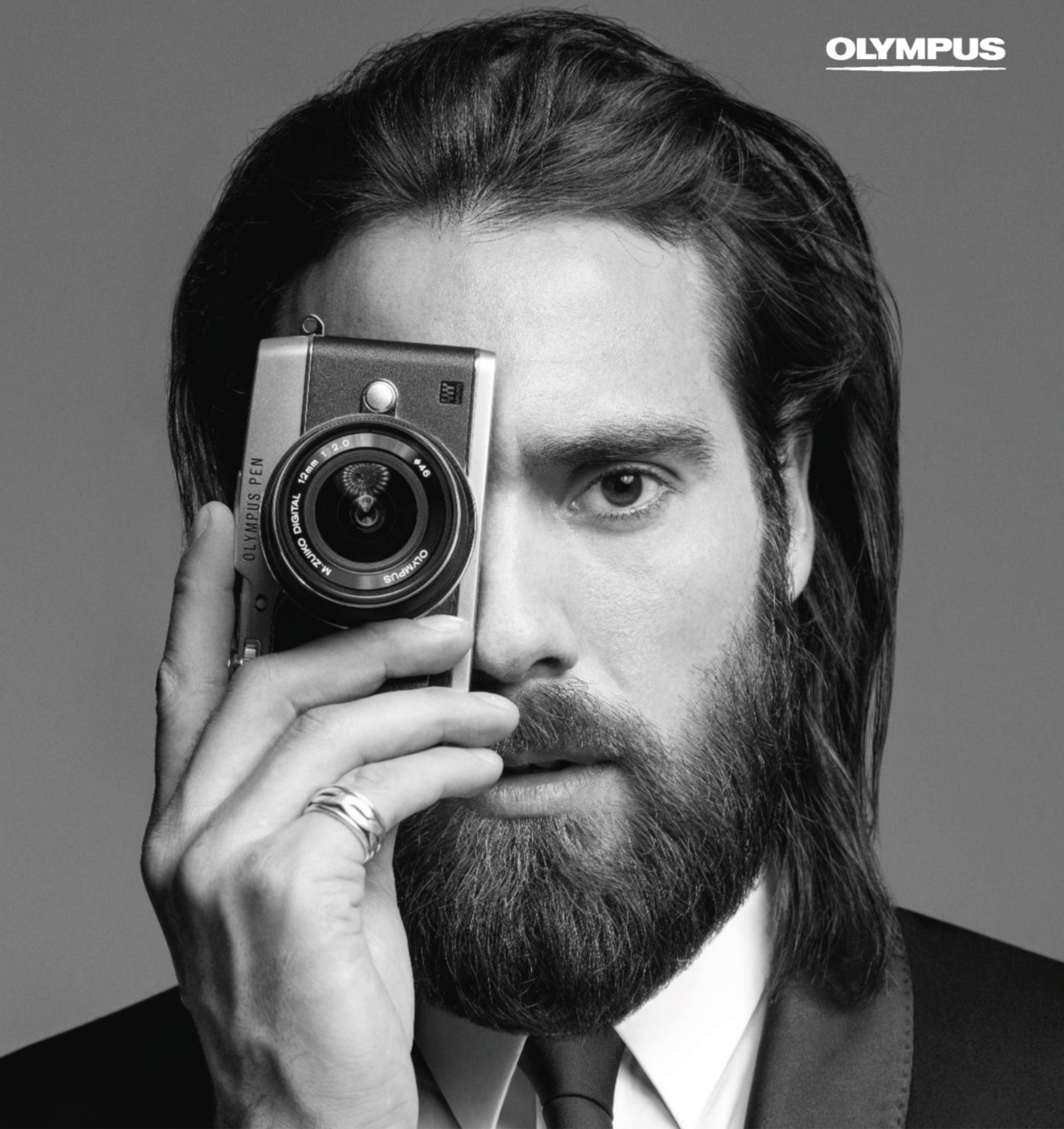


AT A GLANCE

- 24.3-million-pixel, full-frame Exmor CMOS sensor
- Sony Bionz processor
- No low-pass filter
- Fixed Carl Zeiss Sonnar T* 35mm f/2
- 3in, 1.228-million-dot TFT LCD
- Street price around £2,600
- Tested in AP 27 July, but not scored

Sony, The Heights, Brooklands, Weybridge, Surrey KT13 0XW. Tel: 01932 816 000. Website: www.sony.co.uk

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